10th ANNIVERSARY SUPER ISSUE

ROCK SCENE

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JAN. 1982
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1982 CALENDAR

REMEMBERING A
DECADE OF
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MANIA
ON BROADWAY

REO
SPEED
WAGON

IT EXPLODES!
BRITISH
ROCK
RIOT

WIN A
HONDO
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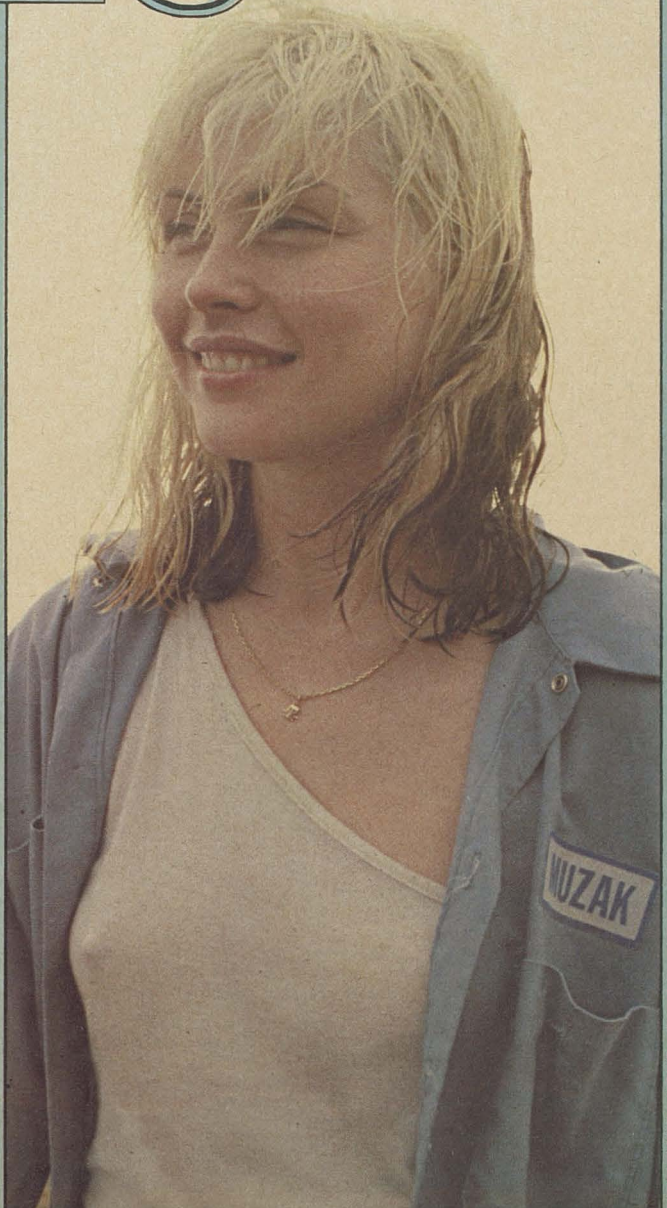
AND OTHER
GREAT PRIZES
(PAGE 25)



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YOKO
IN NEW YORK

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A ROCK
HISTORY

GENESIS OF
PHIL
COLLINS

- THE B-52s
- THE SLITS
- LOU REED
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- A HELLUVA LOT MORE!

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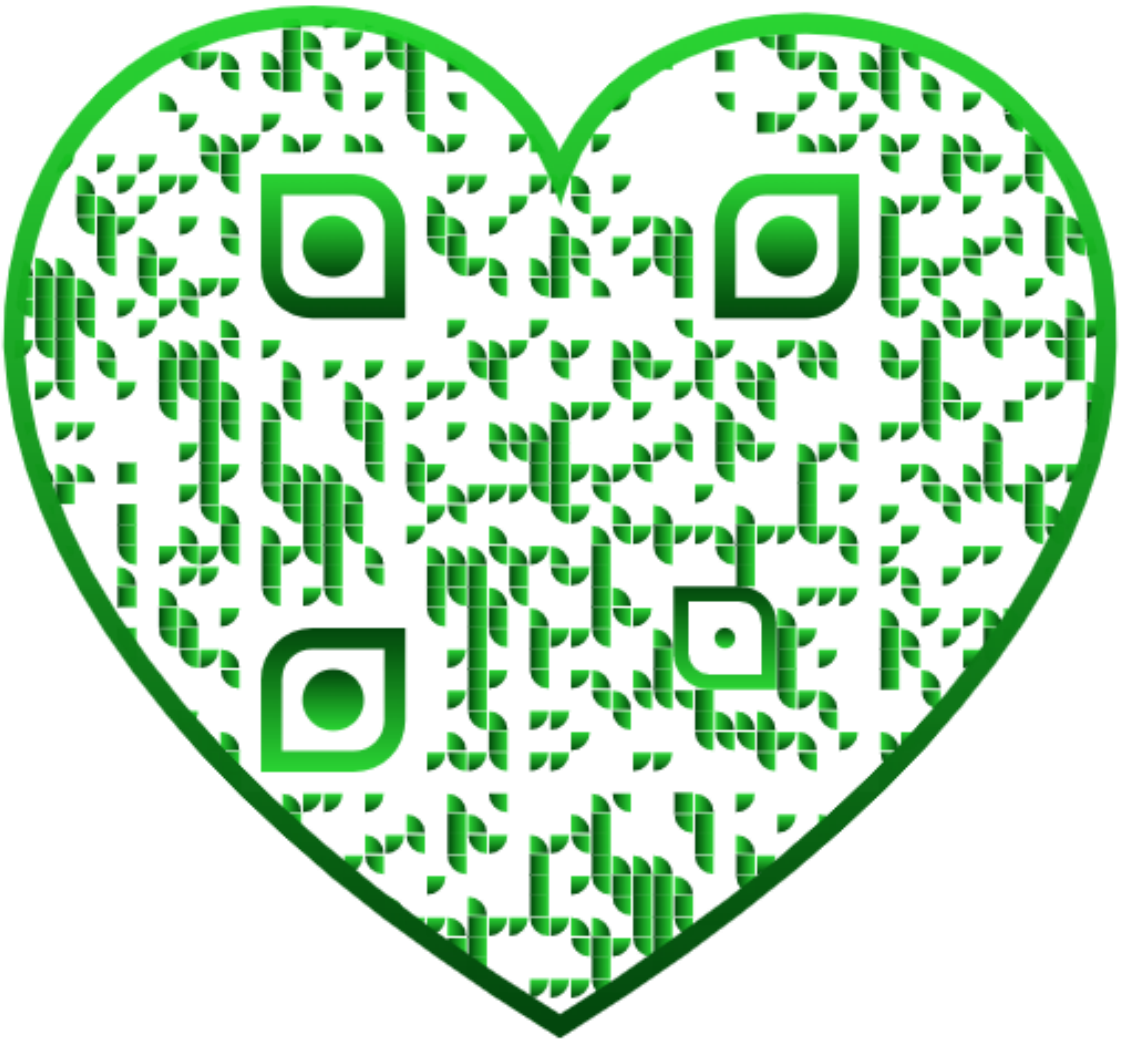

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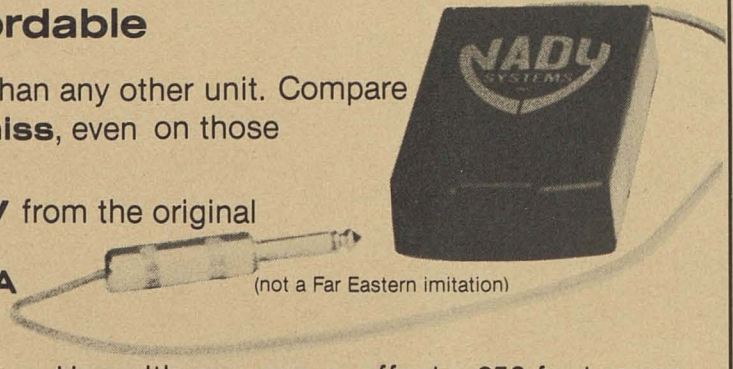

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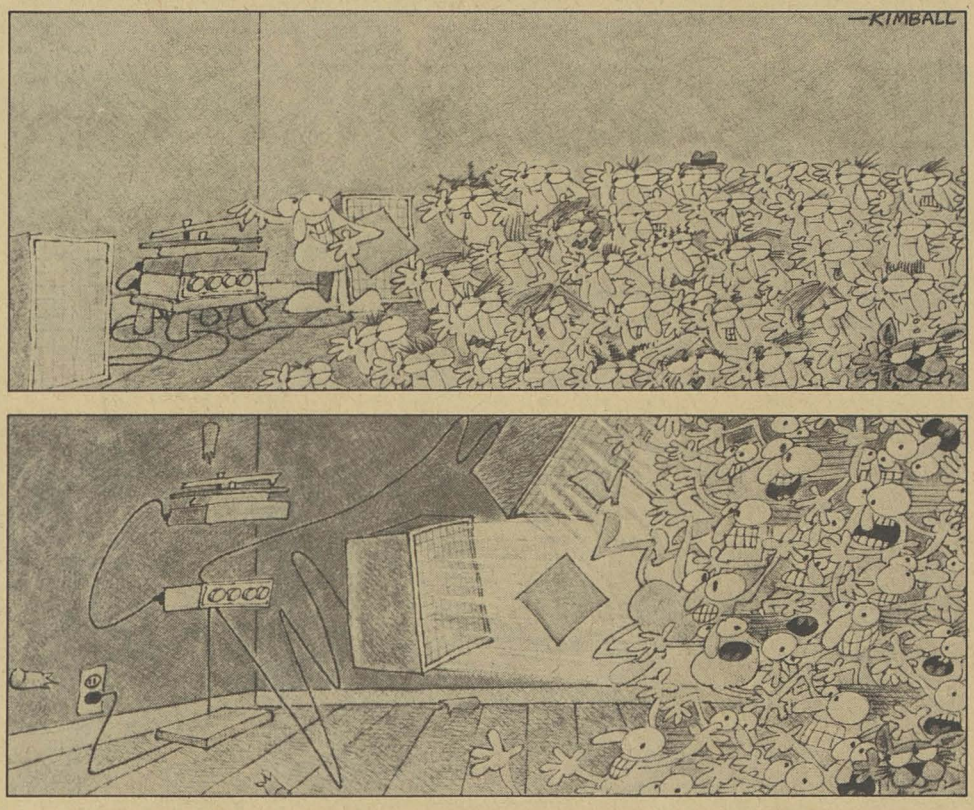

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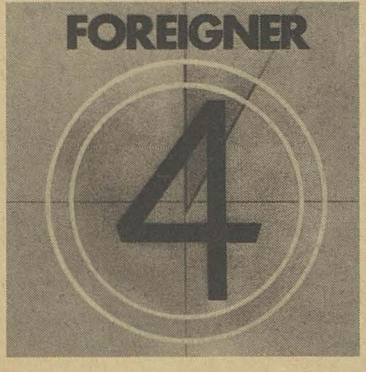

ATLANTIC

PRODUCED BY ROBERT JOHN "MUTT" LANGE AND MICK JONES
MANAGEMENT: BUD PRAGER/E.S.P. MANAGEMENT, INC.

FOREIGNER ITINERARY

October 1, Mid-South Coliseum, Memphis, TN 2, Barton Coliseum, Little Rock, AR 3, Reunion Arena, Dallas, TX 4, The Summit, Houston, TX 16, Auditorium, Buffalo, NY 17, Auditorium, Rochester, NY 18, Civic Center, Hartford, CT 20, Capitol Center, Landover, MD 21, Scope, Norfolk, VA 23, Civic Arena, Pittsburgh, PA 24, Spectrum, Philadelphia, PA 27, Glen Falls, NY 28, Boston, MA 30, New York, NY 31, Meadowlands, E. Rutherford, NJ

November 3, Evansville, IN 4, Cincinnati, OH 6, Detroit, MI 7, South Bend, IN 8, Chicago, IL 10, Milwaukee, WI 11, Indianapolis, IN 13, Toronto, Canada 14, Lansing, MI 15, Cleveland, OH 27, St. Louis, MO 28, Rockford, IL 29, Minneapolis, MN

December 1, Omaha, NE 2, Cedar Rapids, IA 4, La Crosse, WI 6, Kansas City, MO 8, Des Moines, IA 9, Champaign, IL 11, Wichita, KS 12, Oklahoma City, OK 13, Springfield, IL

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ROLLING STONES ITINERARY

Sept. 25, J.F.K. Stadium, Philadelphia, PA / 27, Rich Stadium, Buffalo, NY / Oct. 1, Checkerdome, St. Louis, MO / 4, Folsom Field, Boulder, CO / 6 or 7, Phoenix Coliseum, Phoenix, AZ / 9-13, Los Angeles, CA / 17, Candlestick Park, San Francisco, CA / 22, Reunion Stadium, Dallas, TX / 24, Astrodome, Houston, TX / 27, Omni, Atlanta, GA / Nov. 1, Tangerine Bowl, Orlando, FL / 3, Freedom Hall, Louisville, KY / 9, New York City area, NY / 16-17, Richfield Coliseum, Cleveland, OH / 19, Unidome, Cedar Falls, IO / 22-24, Chicago, IL / 27, Civic Center, Hartford, CT / 30, Silverdome, Pontiac, MI / Dec. 3, Metro Civic Center, Minneapolis, MN / 5, Superdome, New Orleans, LA / 6, Jefferson Coliseum, Birmingham, AL

QUEEN

1971 1981

Queen was formed in 1971, when all four members were studying at various London colleges. The band had an unusual approach to their music and careers: they decided *not* to do the endless pub gigs like all other groups of the time. Instead, they chose to work on both the musical and theatrical content of their shows in private. The only concerts of any kind were the free ones performed for audiences of invited friends.

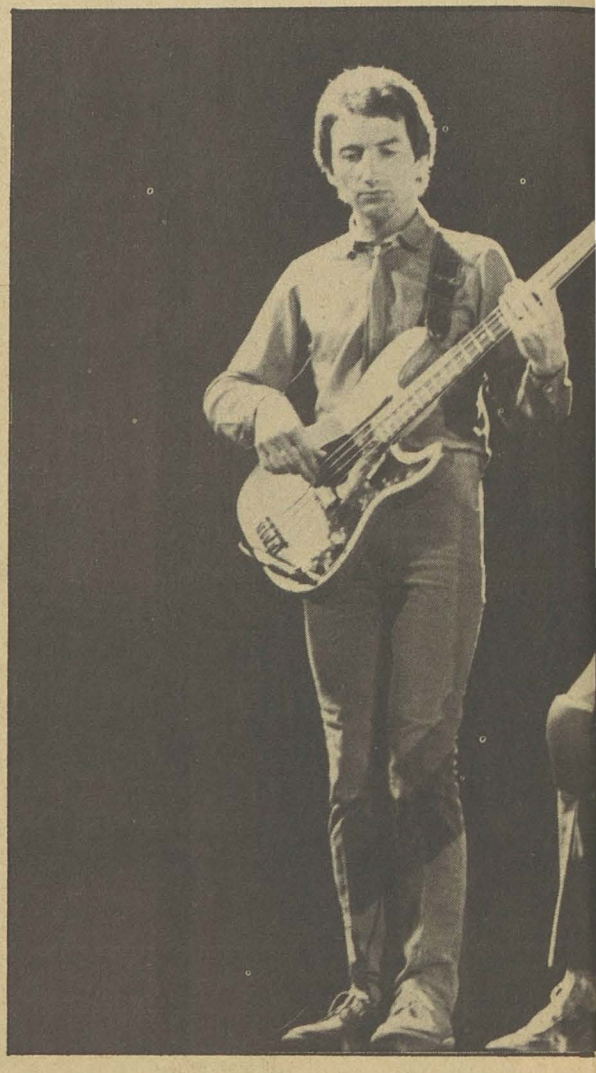
In '73, Elektra Records signed the band and released *Queen*, the group's first album. The LP included the hit singles "Keep Yourself Alive" and "Liar" and established the band on the recording scene.

The next year, Queen was voted "Band Of The Year" in a *Melody Maker* readers' poll, and when *Queen II* and the single "Seven Seas Of Rhye" hit the British charts two months later, MM's readers were proven correct. '74 was also the year Queen toured Britain and America as support for Mott The Hoople; they were making an impact in the States when Brian May was struck ill during the tour and were forced to cancel the remaining dates and return to England. Nonetheless, Queen had won critical and public acclaim in the U.S. and the band vowed never to play the support role again.

What emerged from the band's forced hiatus was a fresh group effort, *Sheer Heart Attack*. The included "Killer Queen" single quickly topped the British charts and gave the band its first hit single and Top 10 LP in the States. *Sheer Heart Attack* later became Queen's first U.S. gold album.

Queen's first headlining tour of Britain and America firmly established the band as major innovators in rock 'n' roll. The lights, sound, costumes, Mercury's modern dance movements and the faultlessly executed music all because hallmarks of Queen's onstage performances. Having placed so much emphasis on presentation, Queen in concert is much more of a theatrical event than just another gig.

In 1975 the band toured Japan, where *Sheer Heart Attack* had also reached the Top 10, and were greeted with riotous scenes of adulation. Then, after a phenomenally successful American tour in 1975, Queen returned to England to record.



Five months' work produced their epic *A Night At The Opera*. The first single from that album, "Bohemian Rhapsody," became a worldwide hit. An unorthodox six minutes long, it was #1 for nine weeks on the British charts and was a monumental hit in every major record market in the world. In 1977 the British Phonographic Industry voted it the "Best Record" of the preceding 25 years! The single and the album won major music awards all over the world and that critical acclaim was reflected in sales. In America, "Bohemian Rhapsody" became Queen's first gold single and *A Night At The Opera* became the band's first million-selling LP (the RIAA did not yet certify albums platinum). It was a major turning point in Queen's career; from that point, the group's many thousands of stalwart fans grew to millions.

John, Freddie and Brian

All Photos by Neal Preston

A DECADE OF ROCK

In '76 Queen wanted in some way to say "thank you" to those who'd remained faithful during the early years, but, in typical Queen fashion, the thanks had to be expressed in grand scale. At enormous personal expense, the band staged a concert in Hyde Park, London, and approximately 150,000 fans attended.

Never content to rest on their laurels, Queen ended the year with the release of *A Day At The Races* and another smash single, "Somebody To Love." It was the first album produced by the band; the previous albums had been produced by Roy Thomas Baker.

1977 began with another record breaking-tour in America, Europe and England. It was "Jubilee Year" in England, celebrating 25 years of Queen Elizabeth's reign, and the final concerts of the tour, at the massive Earls Court Stadium in London, introduced a new special effect—a "crown" weighing 5,000 pounds, 54 ft. wide and 26 ft. tall, which in reality was an ingenious lighting rig. It rose from the stage at the beginning of the show, to the accompaniment of many lights and smoke, to reveal the band on stage, ready to play. At the end of the show, the crown descended to envelop the stage to the strains of "God Save The Queen."

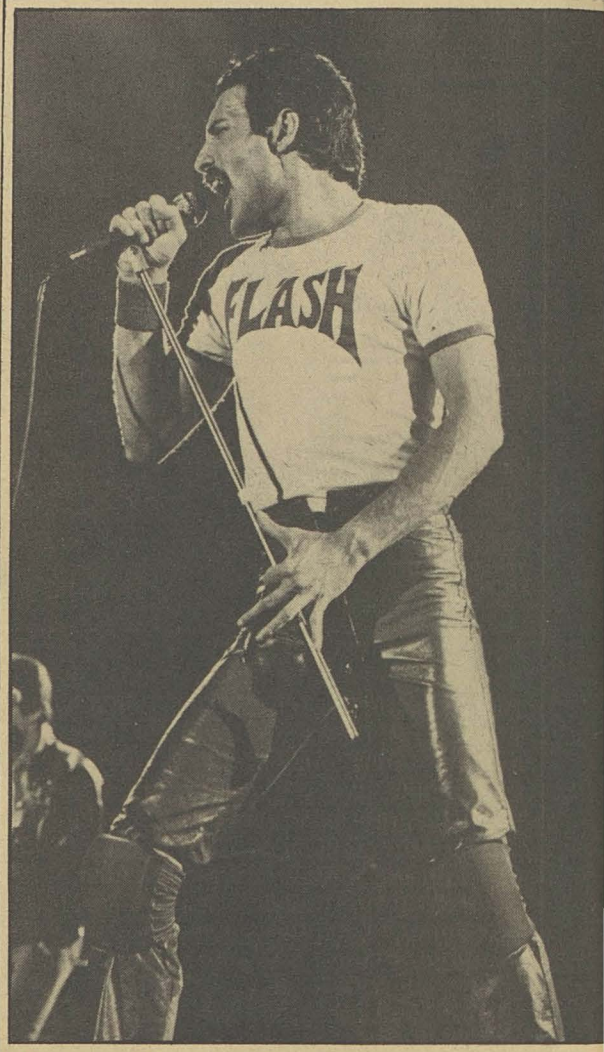
(continued on next page)

Freddie Mercury

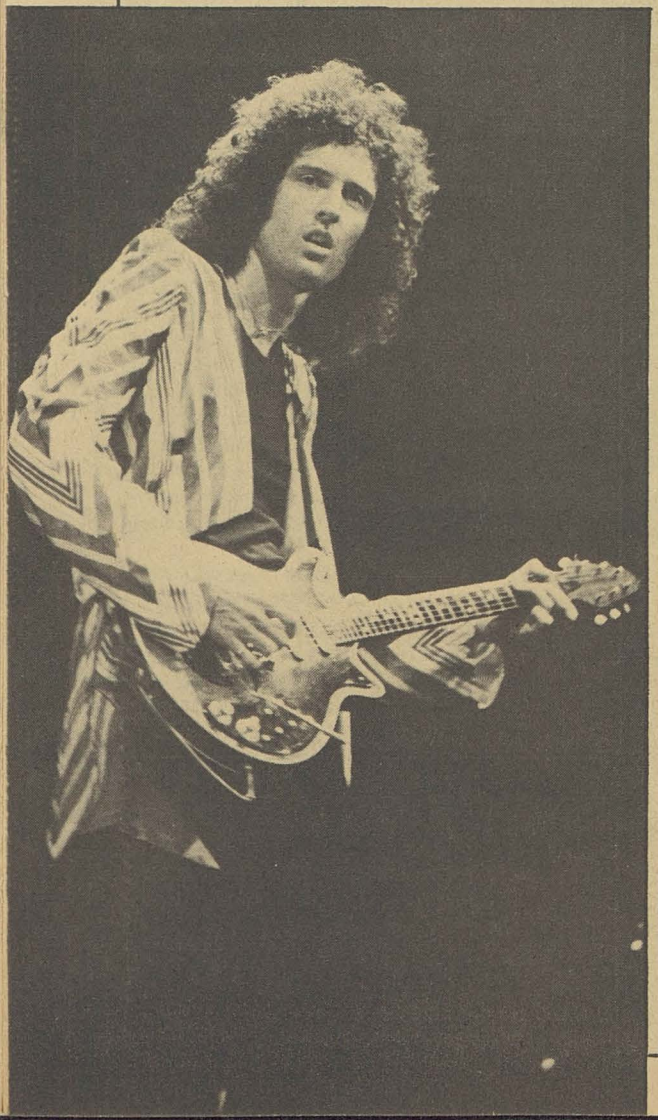
The effect was so successful the band decided to take it on tour with them so their followers in Europe and America could share the experience at Earls Court.

Queen spent the summer of '77 recording in London, and the resulting *News Of The World* album shattered all previous sales figures. The LP topped the charts in the U.S., Holland, Belgium, France, Israel, Canada, Brazil, Ireland and Mexico. The first single released from the album, "We Are The Champions," was also a #1 hit worldwide and went on to earn the group its first platinum single in the States (it was also Elektra/Asylum's first platinum single). It was the first Queen tune adopted as a sports anthem by American fans; "We Are The Champions" was frequently played during telecasts of games played by the Philadelphia 76ers and other teams used it as a fight song to pump up team spirit.

"We Will Rock You" was originally planned as a



Brian May



B-side for "Champions," but the track received so much airplay in the States that the single eventually wound up a double-A-side. That pattern was repeated in several countries, including the notoriously difficult French market, where "We Will Rock You" remained #1 for 12 weeks, only to be replaced by "We Are The Champions." The sleeve design for the album was, as with all Queen albums, unusual as well. The idea, originally Roger Taylor's, was to expand a cover illustration by Frank Kelly Freas from a 1953 issue of *Astounding Science* magazine. Freas was contacted and designed the Queen robot symbol for that LP.

Jazz, Queen's seventh album and the first to be recorded outside of England, was released in November '78. The first single from the LP was another double-A-side-"Bicycle Race" b/w "Fat Bottomed Girls"—which swiftly climbed the charts around the world. The infamous "bicycle race" poster was included in the packaging of the album and caused

Roger Taylor

much controversy, particularly in the U.S. It featured 50 ladies of all shapes and sizes, competing in a bicycle race, clad only in caps and sneakers. Some retailers in the U.S. were nervous about the poster, afraid it might be too risque. So, two versions of the album were issued in this country, one with and one without the poster. Given the choice, the public overwhelmingly bought the album with the poster.

Queen's tour to support *Jazz* in the U.S.—the beginning of another world trek—involved a show that

Freddie Mercury

was less grandiose but no less remarkable than those featuring the crown. The band required seven tractor-trailers to haul their equipment, which included the biggest lighting rig in rock history—a five-ton machine, bearing 400 lamps, which rose at the beginning of the show with much fanfare, punctuated the music and settled back down at the end of the show.

The tour took the band across Europe for dates in France, Germany, Belgium and Holland, where *Hit Krant* magazine named them "Top International Group Of The Year" and "Bicycle Race" the "Single Of The Year." Queen became the first band to play three concerts at the Forest National in Brussels in 1978 and repeated the feat in 1979. No other group has done that. The single "Don't Stop Me Now" became a smash across the continent, even in Portugal, where the group did not perform and "Mustapha," the Moroccanroll song from *Jazz*, was released as a European single because crowds were chanting it in the arenas. The shows were recorded on the 24-track board of the Manor Mobile Unit, and yielded the raw material for *Live Killers*, an anthology of Queen's variegated career, captured in a two-record set that landed high on the charts around the world.

Queen then made a triumphant return to Japan, where the band's concert dates included five sold-out nights at the famed Budokan in Tokyo. The Japanese journal *Music Life* held a reader's poll, and Queen won

(continued on page 52)

THE EAGLES

A HISTORY

* 1971—Glen Frey and Don Henley meet as members of Linda Ronstadt's band. A mutual goal—the formation of their own band with rock and country roots—is unexpectedly realized when John Boylan, then Ronstadt's manager, teams them with Randy Meisner and Bernie Leadon as a projected backing band for Linda. Instead, Eagles are formed.

Signed by Asylum Records, the four travel to London to record their debut album with Glyn Johns (The Who, Rolling Stones) at Olympic Studios.

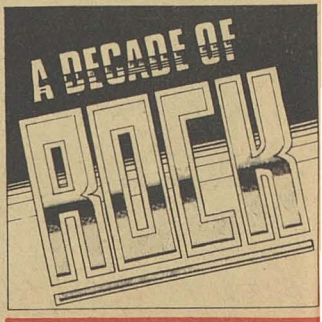
* 1972—The debut album, **Eagles** is released in June. The first single, "Take It Easy," earns immediate national recognition for the group, which tours the U.S. through the end of the year.

* 1973—In April, Asylum releases Eagles' **Desperado.** This work marks a trend toward conceptual writing, which is to become a group hallmark. Touring continues and, as part of the musical design of **Desperado,** an orchestra is added for several major concerts. Winter sessions for the third album begin in London, again with Glyn Johns, but the band develops a tougher, more rock-oriented sound and shifts the project to California, with producer Bill Szymczyk.

* 1974—During recording sessions in California, guitarist Don Felder contributes slide guitar to several songs. As **On The Border** is completed, Felder is added as the fifth member of the group.

During the spring, as the album is released, Eagles sign with Irving Azoff's Front Line Management. During the summer and fall the band tours coast to coast. Though two earlier singles from **On The Border** boost Eagles' popularity, the third, "Best Of My Love," greatly expands that popularity by crossing over from pop to country and adult contemporary as well.

Photo by Jacki Sallow



* 1975—"Best Of My Love" becomes Eagles' first #1 single, earns multiple Grammy nominations, wins an American Music Award and, in Nashville, a Songwriter's award. **On The Border** passes the million-unit mark, equivalent to a platinum album (the RIAA did not institute platinum awards until Jan. '76).

Eagles and Bill Szymczyk begin recording the fourth album in Miami and Los Angeles. "One Of These Nights," the R&B-infused title track, is released in advance of the LP and follows "Best Of My Love' to the #1 slot. The LP is certified gold within a week of release and soon reaches the #1 position, the first Eagles LP to do so. It stays #1 for five weeks. The band embarks on an international tour to support the album. In the fall, "Lyin' Eyes" is released as a single and becomes a major hit on pop, country and adult contemporary charts.

At year's end, Bernie Leadon departs the band, prompted by a desire to spend less time on the road. Eagles continue touring at a gruelling pace, and, facing a tour of Australia and the Orient, invite old friend Joe Walsh to join them. This

(continued next page)

EAGLES:

leads to a permanent relationship between Eagles and Walsh.

✱ 1976—As "Take It To The Limit," another single from **One Of These Nights,** climbs the charts, Asylum releases **Eagles: Their Greatest Hits 1971-1975,** which quickly vaults to #1 and stays there for five weeks. Its immediate acceptance affirms Eagles' preeminence among American bands. **Greatest Hits** sells more than one million copies on release, earning the first RIAA platinum award to be given in that category. The LP is only the third in the history of the recording industry to certify a million in sales upon release. Coinciding with this honor, Eagles win their first Grammy, for "Lyin' Eyes."

In December, as **Greatest Hits** maintains high chart positions, Asylum releases **Hotel California.** The LP ships platinum and is an outstanding critical as well as commercial success; it soars quickly to #1 and tops the charts for eight weeks. "New Kid In Town," the first single released from the album, generates immediate response.

✱ 1977—"New Kid In Town" become Eagles' third #1 single and first RIAA-certified gold single. Upon release of "Hotel California" as the next single, Eagles tour the eastern U.S. and Canada.

In April, the band performs for SRO audiences in England, Scotland, Europe, the Scandinavian countries, Europe and America as "Hotel California" becomes the fourth #1 single and wins gold certification.

In August, Randy Meisner leaves the band and is replaced by Timothy B. Schmit, former bassist/vocalist/songwriter with Poco.

By year's end, **Hotel California** has sold more than nine million copies worldwide and **Greatest Hits** has surpassed seven million.

✱ 1978—With Eagles albums selling at one million per month for 18 months, the band enters the studio with Bill Szymczyk in Miami to begin their new album. In February, Eagles win two Grammy awards: "Best Vocal Arrangement" for "New Kid In Town" and "Record Of The Year" for **Hotel California.**

Taking a break from recording sessions, Eagles perform a series of concerts, playing for more than a half-million fans and breaking attendance records in every city they visit.

✱ 1979—After completing sessions for **The Long Run,** longtime friend Joe Vitale joins the group on keyboards, reeds and percussion for concert appearances. In mid-September, Eagles fulfill a promise to return to Japan for their first dates there since 1975. While the band is in Japan, "Heartache Tonight" is released as the first single from **The Long Run.**

Early in October, Eagles begin a nine-month American tour with a date in Honolulu. By the end of the month, **The Long Run** becomes Eagles' fourth consecutive #1 album; it stays #1 for eight weeks. Early in November, "Heartache Tonight" also hits #1, the fifth chart-topping Eagles single.

At the decade's close, Eagles have sold more records during the 1970s than any other American recording act.

✱ 1980—On February 1, "Heartache Tonight" is certified gold and **The Long Run** is certified gold and platinum. A few days later, the single "The Long Run" sprints into the Top 10. At the Grammy awards, Eagles pick up the "Best Vocal Performance By A Duo Or Group" award for "Heartache Tonight." Late in February, "I Can't Tell You Why" is released as the third single from **The Long Run.**

In March, Eagles begin the month with four concerts at the Forum near Los Angeles, and the 60,000 seats sell out immediately. By the end of April, "I Can't Tell You Why" becomes another Top 10 single.

In July, Eagles announce three dates at the 3,000-seat Santa Monica Civic (their first dates there since 1972) and plans to record the performances for a live album. The 9,000 seats sell out in less than a day. A final SRO concert on July 31 at the Long Beach Arena closes **The Long Run** tour. The album has sold more than six million worldwide.

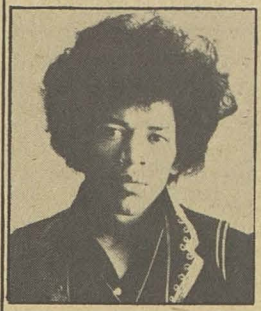
In August, Eagles fly to Miami to polish and mix the live tapes with producer Bill Szymczyk. A late October tally by Asylum shows more than 40 million Eagles albums have been bought by fans all over the world since the band's first album was released.

In early November, Asylum releases **Eagles Live.** □

USA NETWORK'S NIGHT FLIGHT

In what was described as a "first for cable television," USA Cable Network has launched a late-night weekend series of rock-oriented movies, concert footage and mini-features.

"Night Flight" made its debut in June 1981 and now is seen on USA's 1400 cable systems, serving more than eight million homes, throughout the United States.



Jimi Hendrix, in "Jimi Plays Berkeley," one of Night Flight's goodies.

Produced by USA Network in conjunction with American Talent International Video the series has featured the likes of "Rust Never Sleeps" (Neil Young), "Tunnelvision," "The Day the Music Died" (with Van Morrison, Jimi Hendrix and Phil Ochs), "Jimi (Hendrix) Plays Berkeley," "Volunteer Jam" (Charlie Daniels Band), "Quadrophenia" (The Who), "New Wave Theater" (featuring up-and-coming performers), "Devovision" (Devo), "Dracula Bites the Big Apple" (with Alice Cooper) and "Yes-songs."

"The feedback to 'Night Flight' has been better than even we had anticipated," according to Mary Lou Brown, USA's director of affiliate services. "We knew the series would fill a void and would be well received, but we had no idea as to just how many people had been waiting to see a show of this type be offered on television. Needless to say, we're very, very happy with the results."

The series is seen on Friday evenings, generally from 2-4 AM eastern time, and on Saturday evenings from 11 PM-3 AM eastern.

Inquiries on the availability of "Night Flight" can be made with local cable systems. □

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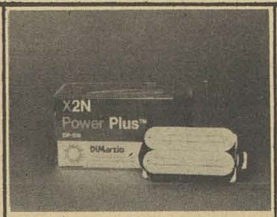

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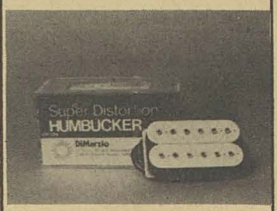

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Clean sound for those who prefer more treble. Les Paul and other humbucking size pickups. **$34.95**

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Hot rock for Strats. Fits all Strats and most single coil Fender guitars. **$34.95**

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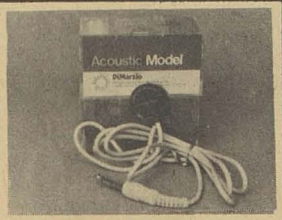
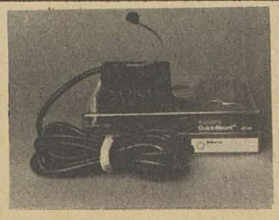
D8 PRE B-1.
Treble pickup for stock Tele's. Great sound! **$29.95**

D9 MODEL P BASS.
High clean output for Fender P bass and Fender P bass copies. **$34.95**

D10 MODEL ONE BASS.
Excellent for EB-0 and EB-3 basses. Also Fender Telecaster basses. Comes with coil tap switch. **$44.95**



D11 ACOUSTIC MODEL.
Transducer pickup for guitars, mandolins and other wooden string instruments. **$29.95**



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Ask Doc Rock

My friends and I have had a band for about a year now, and though we have a pretty good following in the area (there's not much out here in the wilds of Wisconsin), we'd like to try and get a little wider recognition. We thought about putting out our own record, but we don't know how to go about it. ROCK SCENE is always writing about groups who put out their own singles, so we decided to write to you. Where do we start?
Willie Lobos; Racine, Wis.

You start, first of all, with ambition and determination, and judging from your letter, you're already on your way. Following that, you just have to have a sense of steadfast patience. Putting out a record of your own isn't hard, but it does take a lot of see-it-through work to make all the parts come out right in the end.

Assembling a record—and let's talk single, for now, because it's cheaper and easier to visualize—is very much a process of getting several things accomplished and having them all arive at the same place for the final assembly. You're going to need, in numerical order: a master tape, a master, parts, labels, picture sleeves (should you desire them), and a pressing plant.

One at a time. The master tape is, of course, made by a recording, whether it be live or in-studio, that will be what people will hear. Most likely, you'll find a local recording studio (consult your phone book and/or friend's recommendations), and go in there to cut your tracks. How to make a good recording is a topic worthy of a book, and perhaps someday we'll go into it in more depth. For now, suffice to say that you should be well-rehearsed before entering the studio (time is most definitely money here), try to relax and play your best, not watch the clock so that it interferes with your concentration, and try to be realistic about your goals. You may be tempted to place your whole repertoire on tape, but getting a couple of good songs right might be a better approach.

Tape in hand, you begin the process of making it into a plastic disc. For this you require a lacquer master to be cut. The studio where you recorded your song is sure to know of a facility where this "engraving" work is done. This lacquer is sent to a plant which makes metal parts—a "negative," also called the mother—that will ultimately stamp out your pressed records. The pressing plant where you get your records made will also tell you where these steps can be taken care of.

Sometimes a plant will do labels for you, but often you have to go to a specialized printer. While there, inquire about how you get picture sleeves made. By the way, all of these steps will cost money, so budget accordingly. Your labels are then shipped to the pressing plant, to await the arrival of your metal parts. The actual pressing of a single ranges from 25 to 40 cents each last time I looked. And don't be afraid to shop around; especially during times of economic hardship, people are willing to bargain, or raise and lower rates accordingly. Pressing your record during a slow time (not the Christmas rush) might also help you out.

After that, you'll have to deal with distribution (a small table set-up outside your gig is a basic start), publicity (review copies and photographs, and start **here**!), and maybe by the time you're finished, a piece of gold on the wall. All the best. □

Doc Rock will answer your questions on any phase of rock and roll in every issue; sorry, no individual replies are possible. Send all queries, comments, additional information etc. to Doc Rock, c/o Rock Scene, Box 3913, New Haven, CT 06525-0913.

We set this just as we received it . . . wanna be a pen-pal?

Miss. Ro Seon Sook.
C.P.O. Box 6007 HO.
Seoul.100-
Korea.
August.6.1981.

Dear Editor,

It is my great pleasure to write to you. I excpect you will be pleased to accept my appeal regarding overseas pen pals our students,

I am an English teacher in a noted high school in Seoul Korea this school has about 2,000 students of both sexes. I am eagerly seeking foreogn students who would like to correspond with our students There are many Korean students. and they frequetly request me to let them have foreugh pen friends,

Through out foreign language teaching career, I ve no iced this would help not only their english and emotional life. but also expand their Knowledge of foreign lands. This would also promote world wude friendship and mutual relationship as well as serving as atrue foundation of world peace.

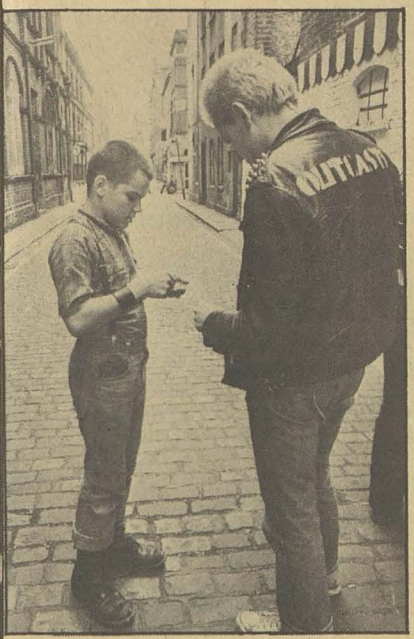
Ifeel it is necessary to publish this simple wish among the boys and girls of theworld, therefore, I courteously request you to run this letter in a corner of your valuable paper.

The only infrmation I need of a students is his or or hers name address, sex,age, hobbies and pivture if possible.

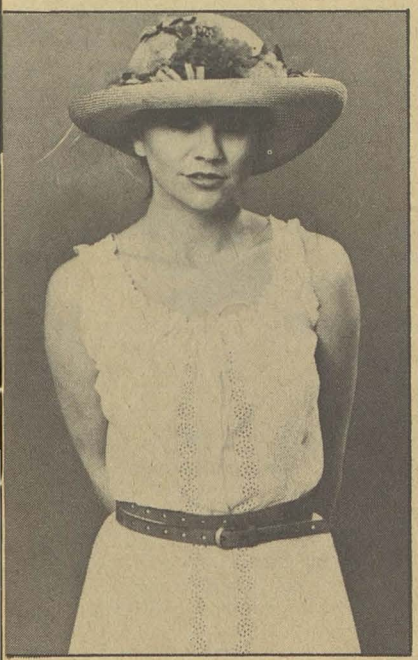
I expect to receive many letters from your readers wishing to correspond with our students.

I will appreciate it very much if let me have the chance to do this for my students this would be and thoughful favor.
Awaiting good news. I remain.

Thank You,
Miss. Ro Seo Sook.



BELFAST *** The Outcasts made their first tour of the US starting in January with stops that included dates in New Jersey, Mass., and NYC. In the pic, Harley Flanagan of the Stimulators compares notes with Greg Cowan of the Outcasts in front of the Harp Bar in Belfast. Pic by Alwyn James.



NYC *** Linda Ronstadt has taken NYC by storm with her smash appearance on Broadway. Could Linda know something about the future of music that nobody else has picked up on yet.

BOSTON *** Robin Lane And The Chartbusters are without a doubt the hottest thing to happen in Beantown since Barry & the Remains, Barbarians, and J. Geils. Check out their mini lp, 'Five Live.'

HOT PIX!

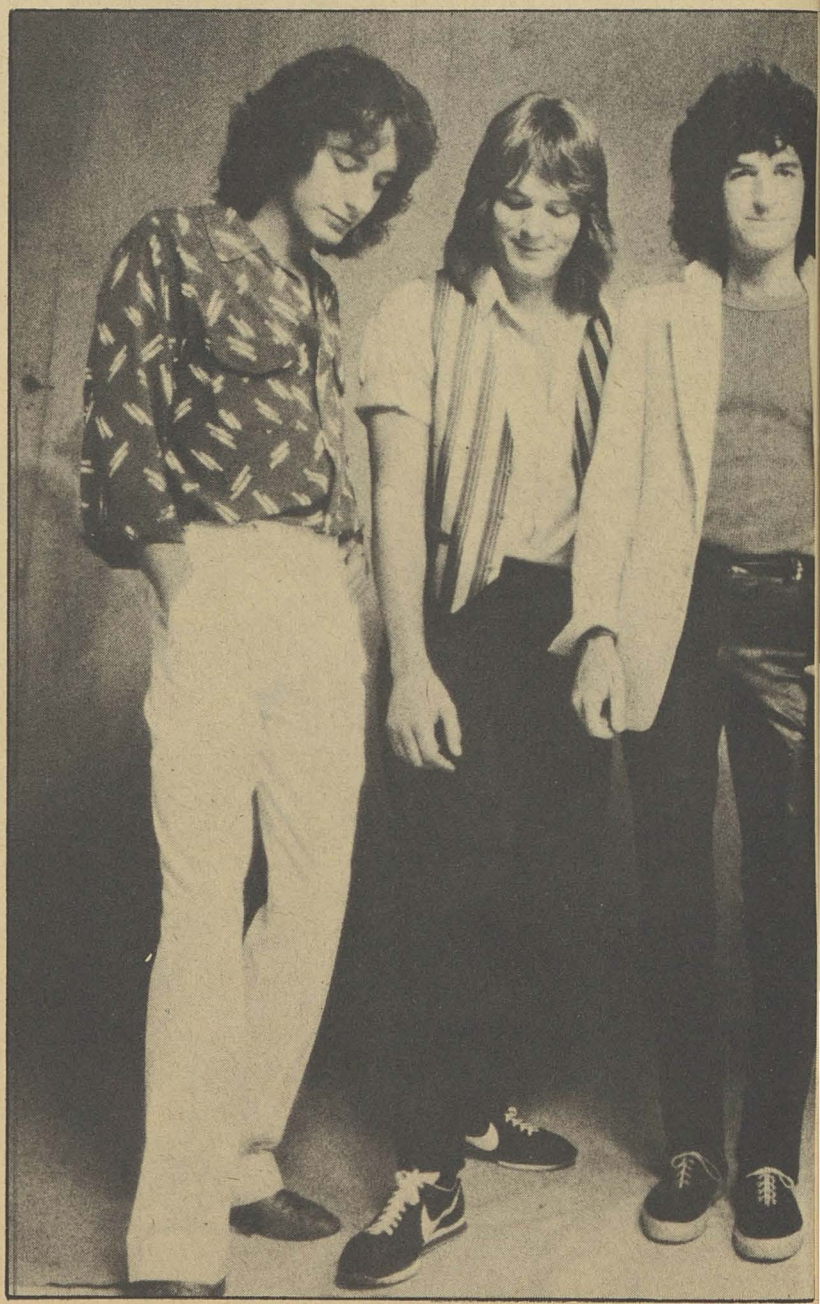
LA *** Hot night in Hollywood as Blue Angel steam things up at the Roxy. From left during the set are BA's John Turi, Arthur Neilson, Lee Brovitz, and Cyndi Lauper. Pic snapped by Jeffrey Mayer.

LA *** Sir Douglas Quintet back again. New album, 'Border Wave,' with some hot tunes, produced by Craig Leon who did the first sessions with the Ramones and Blondie way back when. Good stuff.

SOUTHERN CONN. *** Back in the studio finishing up his latest album, Dan Hartman takes a quick listen to a cut with singer Blanche Napoleon. New lp includes some new Hartman specials including 'Heaven In Your Arms', and a reworking of the classic 'It Hurts To Be In Love.'

REO Speedwagon

Alan Gratzer Bruce Hall



The L.A. Times called them "Maniacal." One of their publicists swears that offstage they are the Marx Brothers of rock and roll. But REO Speedwagon's lead singer, Kevin Cronin, swears, "We just joined rock and roll bands so we wouldn't have to work."

While avoiding work, REO Speedwagon has earned two platinum and four gold Epic Records albums, has been seen by 3.5 million American youths on the road, and has broken attendance records held by groups as famous as The Beatles (who REO outdrew in St. Louis, attracting 44,000 loyal fans to Busch Stadium, a still-standing record). They may not have wanted to "work," per se, but REO Speedwagon is anything but lazy.

Aptly named for the first brand of high-speed fire truck, REO has burned a trail of music and mayhem across the nation since their formative days on the Champaign, Illinois bar circuit.

While most bands today have trouble filling halls, REO continues to quietly and effortlessly sell out 20,000 seat venues. Their **9 Lives** tour of 1979 grossed $6.5 million, a sum they bettered in 1980 in half as many dates. Typical is their two-day stand last summer at Wisconsin's Alpine Festival, which REO sold out faster than the Eagles and the Doobie Brothers. One of those shows was the only live simulcast by a rock 'n' roll bank without commercial interruption . . . and it aired on Chicago's WLS, one of America's hardest-to-break-into AM stations. Though WLS tradi-

Kevin Cronin Gary Richrath Neal Doughty

tionally limits their playlist to 17 hot singles, at the time of the simulcast they were playing **three** REO cuts—"Time For Me To Fly," "Ridin' The Storm Out" and "Roll With the Changes."

But there's more to REO Speedwagon than sold-out stadiums and gold and platinum records. Cronin, Richrath, and their fellow REO members (founders Alan Gratzer on drums and keyboardist Neal Doughty, as well as bassist Bruce Hall, who joined in 1977) have left more in their wake than millions of satisfied fans. With a growing legend as a quintet of musical maniacs, wherever REO Speedwagon goes, unmitigated insanity naturally follows.

When not having fun making records, REO Speedwagon manages to have time for . . . more fun. Cronin and Richrath are perpetual perpetrators of pandemonium whose good-natured stunts and adventures cause consternation for hotel managers across the country. In one hotel the group was severely admonished for their choice of bathtub toys: ducks borrowed from a pond in the lobby. Another night the band was evicted from three hotels for writing words of wisdom on the walls . . . with ketchup. And one hotel in Johnson City never even got the chance to boot REO. On a sunny day following another SRO performance, the band dragged the furniture from their rooms out into the parking lot, bought some wine, and proceeded to throw a picnic. Soon

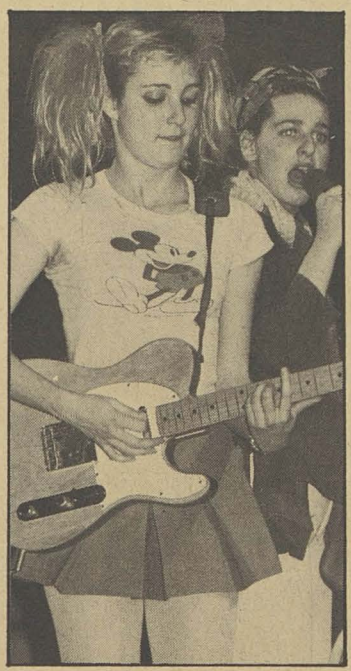
(continued on next page)

THE SLITS' TRIBAL STEW

In a world where even the newest of waves soon becomes predictable and promotable, the Slits stand out as a beacon of devilish spontaneity. While drummer Bruce Smith keeps the backbeat steady, the three front femmes—Ari Upp, Tessa, and Viv Albertine—slip and slide through a random, beautifully haphazard music that works through the wonder of intuition. They are a show band only in the sense that every show has it's "tell" added to it, just as every rhythm has its silence, and every space its animal. Meanwhile, back in the jungle. . . .

Ari Upp demonstrates the dance called skank, or is she just cheerleading the home team on to victory? (pic: K.B. Shoots)

A serious t'ing it is, as Ari goes Jamaican. (pic: Teri Morris)

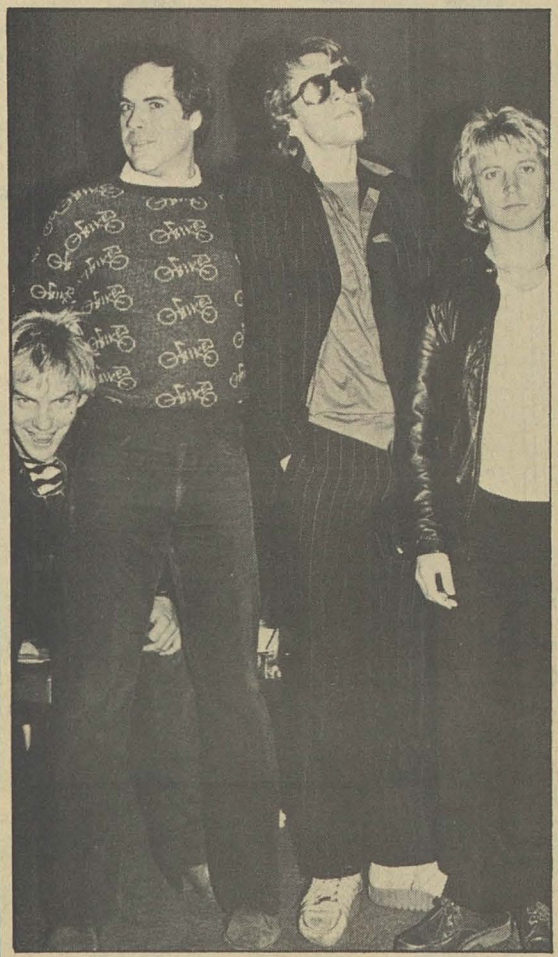


Guitarist Viv and Ari combine for some abstruse harmonies in the key of C (you real soon?) (pic: Teri Morris) □

five patrol cars pulled up to the scene, but as the officers tried to figure out which local ordinances were being violated, a helicopter descended from the sky and the band members made a mad dash for its door, leaving the officers cursing and scratching their heads. The pilot of the group's private plane (a disaster-prone World War Two veteran who knows his charges well), sensing trouble, had driven to the airport, rented a chopper, and returned to the motel for an airborne rescue.

Any normal person would probably have a hard time keeping up with REO, who've been continually in motion from their early days in Champaign, Illinois in 1971. Starting out with a fifty dollar limousine that had been handed down from local group to local group, the band set off to conquer the midwest, often performing up to three gigs a day. By the time both rear wheels spun off the limo at four o'clock one subzero morning, leaving REO to contemplate a dark cornfield from the comfort of a ditch, the hard work (or play?) had paid off. In 1973, REO sold out its first 12,000 seat date in St. Louis.

Although Cronin left the group from 1973 to 1975 to pursue a solo career, he obviously couldn't stay away from the group's unique methods of travel. Graduating from the limo to the air, the band has owned a succession of planes with as much personality as the band members themselves. At the helm of such airborne wonders as "The Flying Turkey" and "The Flying Tuna" is REO's permanent pilot, who they met when they tried to stuff eight band members in a chartered six-seat Cessna. "The pilot was this ultra-straight guy with a skinny tie and suit jacket," explains Richrath. "After a few nights with us, he quit his job, bought his own plane, let his hair grow long, and has been our pilot ever since."



POLICE
ACTION PIX

In action in NYC, Police drop by for a pic and interview with Robert Klein on his radio show. From left are Sting, RK, Stewart Copeland, and Andy Summers. (left)

Police fans show up at 6:45 am at the Ritz in NYC to make sure they can get tix to the eventually sold out show. (right)

In LA Police onstage at the Variety Arts Theater. It has been said that in order to get into this show you had to be a blonde, or wear a blonde wig supplied at door. Police had dark locks for the occasion. □

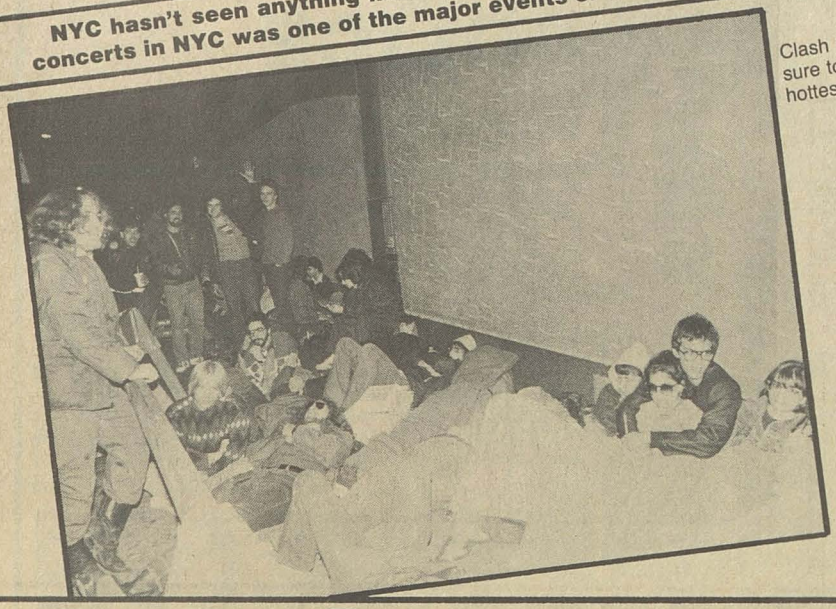
Although air travel with REO means never knowing when the plane might just spin off the runway, the band travels by their own airplane for more than convenience. On a commercial airliner departing from New York one evening, Cronin stepped to the front of the cabin, picked up the intercom microphone, impersonated the pilot's voice, and announced that if passengers looked carefully, on their right they could see the Grand Canyon and on the left the Great Pyramids of Egypt. Literally dozens of passengers were staring intently at Manhattan looking for the Colorado River before the steward could grab the mike from Cronin's hands and escort him back to his seat.

But REO's fun on the road often has a serious purpose. During the **9 Lives** tour the band participated in a promotion with a Memphis radio station that offered a pair of tickets to REO's show, t-shirts, albums, and a case of 9 Lives cat food to the first fifty people who adopted a cat from the local ASPCA. On the same tour the band challenged radio stations to charity basketball games, dubbing their team The Visitors, "so that our name would always be on the scoreboard," explains Kevin. Playing a team of girls fielded by one radio station, the REO team even invented several new fouls, being penalized, as Alan Gratzer recalls, for "goosing and at least 16 other forms of physical contact you've never seen before during a dribble."

"The only way that our band stays together is by being wild and crazy," concludes Richrath. "A lot of people say: 'Hey, what silly thing did you do this wek?' But we don't do it just to keep people talking. We do it because it's fun and it holds the band together."

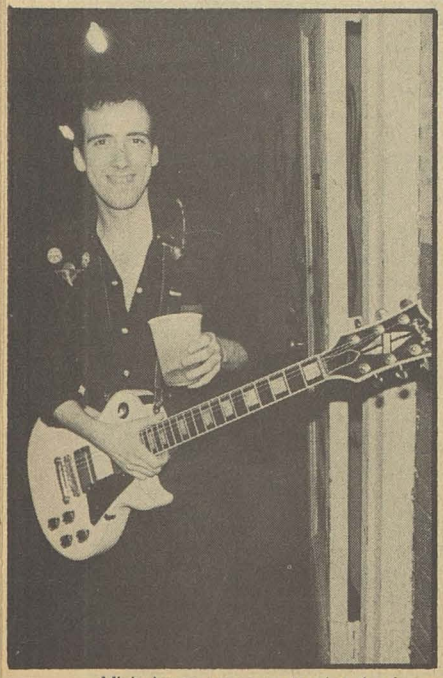
"You can't sit in the studio and make a record or play a show and expect your performances to have vitality if you're serious all the time," says Cronin. REO Speedwagon will just go on doing what they've always done: making records and having fun, playing tours and having fun. □

NYC hasn't seen anything like it in years. The arrival of The Clash to play a series of concerts in NYC was one of the major events of the year . . . .

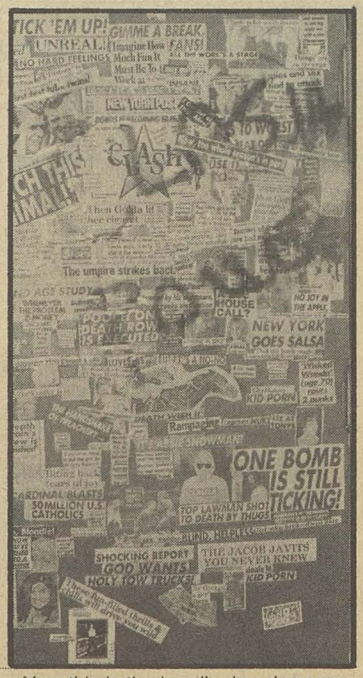


Clash fans line-up in advance to be sure to get a ticket to see the world's hottest rock band.

BROADWAY



Mick Jones prepares to give the fans what they want.

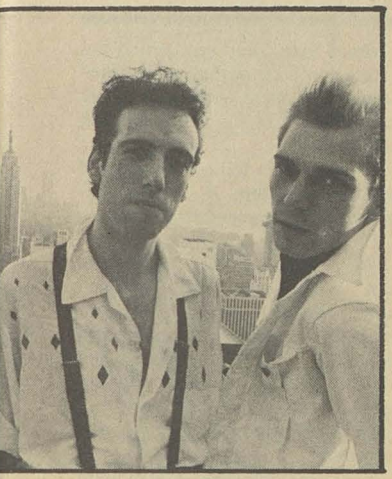


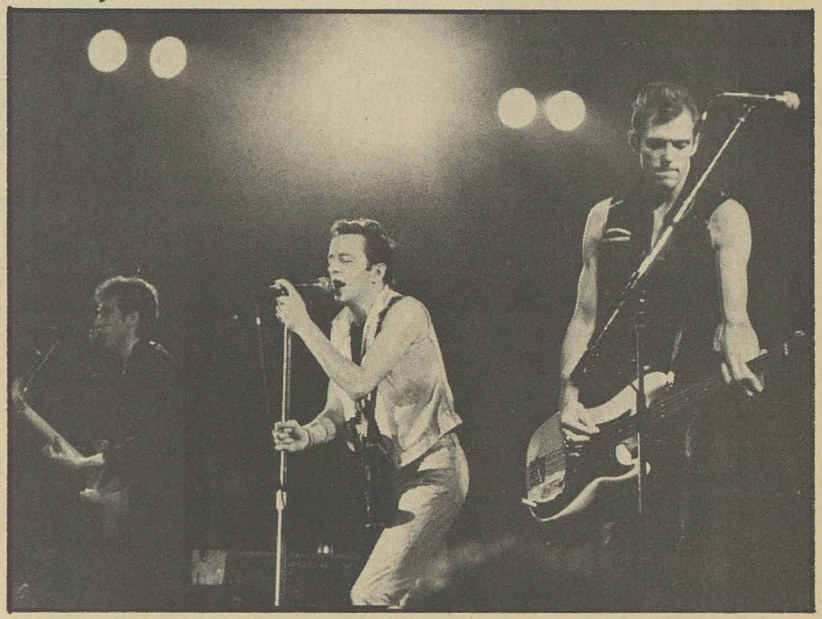
Yes, this is the band's dressing room door.

The band awaits the word to go on stage.

Photos By Bob Gruen

Joe, Mick, and Paul pose for a pic high atop the RCA Building in Rockefeller Center.





The boys rock out as Joe takes care of the vocals during the set.

CLASHMANIA

Bob Gruen uses both lungs to punctuate the Clash performance.

Joe sits on Gruen's '54 Buick as Bob and Don Letts get the cameras rolling

In the studio, the band records 'Radio Clash' between shows at Bonds. □

The Genesis of PHIL COLLINS

By Carol Brown

Misunderstanding is more than just the title of Genesis' top ten single hit from the ablum **Duke** last year. According to vocalist/drummer Phil Collins it's an aura which has surrounded the eclectic English art rock supergroup for some time.

Phil maintains that it's been simply a matter of trying to do things musically that were different and more challenging. But the trio—Collins, bassist Mike Rutherford and keyboard player Tony Banks seemed to be moving dangerously close to the outer reaches of rock 'n' roll credibility. And when they released **The Lamb Lies Down on Broadway** (1974)—a single song which lasted an entire four-side album and was the last LP Peter Gabriel did with the group—many down-to-earth rock 'n' rollers felt that Genesis was on the verge of an exodus.

Not so, according to Collins, who talked with us just prior to the release of **Face Value,** his solo LP debut early this spring. On **Then We Were Three** and **Duke**, he told us, Genesis wrote shorter songs—put things in a four-minute situation rather than a fifteen-minute one. The band's forthcoming release, too, he admitted, will be an album of very, very simple music, as opposed to one of over-embellished concepts.

"It utterly frustrates me though," Collins shook his head," that the band has always, well, been thrown together with Bowie and Alice Cooper because of the costumes. We're nothing like them.

"We're clumped with Yes and Pink Floyd because of the synthesizers. And with the Moody Blues because we use melotrons. But even our lyrics aren't as intellectual as people seem to want to make them out to be, and they may have been in the past but they're not any more. We're just dealing with simple stories and ideas—like **Misunderstanding**—what could be simpler, I mean, than boy finds girl; boy loses girl; boy finds girl again. Not very esoteric, is it?".

If what Phil Collins says is true,

Genesis has, in fact, been a victim of widespread misunderstanding.

"People just seem to have to categorize everything," he mused, and they're not programmed to compute otherwise. That's one reason we've always been thought of as something we're not."

Something they're not of course, is a straightahead Ramones-type high-energy rock 'n' roll band. Genesis draws as much from the classics and other non-rock sources as they do from more traditional blues. And with the unexpected changes of light, mood rock music collages of style, Genesis has created highly visual electronic free-for-all performances in the past.

We asked Phil to tell us where the band fits in the rock 'n' roll spectrum.

"We're known chiefly as an album band," he replied. "In fact we're in a situation where we have enough fans who buy our albums to put us in the top 15 or 20 even without a single hit. But album bands are apt to have a following with a remote, elitest attitude regardless of sales.

"In fact some of the old fans," he explained, "don't even like it when you have a hit single—like **Misunderstanding** was. **Follow Me, Follow You** was a hit here, too, and in England, and we'd get letters saying 'Well, that's it, Genesis—you sold out!'

"But if they could see behind the scenes they'd know that those tunes —both hits—were written the same way as some of the more esoteric stuff."

And since the top ten success of **Misunderstanding,** is Genesis' image changing here and in England?

"Oh yes.

"We've a lot of much younger fans now," Collins assured us. "You see the fans we had when we started have grown up, got mortgages and kids and don't go to concerts any more. They still buy albums, of course—maybe one a week, but if they can't buy yours, well, they might go get somebody else's.

"But these kids now—a lot of them teenagers—surprisingly don't even remember when Peter (Gabriel) was in the group. Or even Steve (Hackett). They might even have just picked up on our last couple of albums.

"And perhaps a lot of them have become fans because of **Misunderstanding,** he ventured. "The kids on the fringe heard that record. They heard the band that did it was coming to town. And they came out to see us.

Genesis fans have been fanatically loyal—through eleven albums and a series of changes in the band's lineup. But Phil Collins seems delighted that a younger crowd has joined the ranks, and that the group's music is getting airplay.

"In America right now, you see," Phil explained, "it helps a lot to have a single getting airplay—to be in the top ten as we were last year with **Misunderstanding**—a song that (lyrically) people could relate to easily.

"These days you can be a bit more ambitious for singles, and people will still buy them. It's becoming more and more important to have that single, and fortunately the single is becoming much more respectable. You can actually have a good song. It doesn't have to be so basic anymore to be a hit.

"That's why we never really had a hit before. Because we never had anything that was representative of us

people could buy as a single because it was either too long—or had to be listened to half-a-dozen times before it could be understood."

Phil admits that Genesis might have gone overboard with the concept album in the past. He made it clear though, that the band can't be written off as overblown and obscure any more, and the fact that Genesis continues to be branded as a hyper-intellectual group of art rockers makes him mad.

"We used to hate to play at universities," he grinned. "Because people came to the venues with notebooks—believe me! It was like they had scorecards and were saying 'Oh yes—that was a good one!' Or, 'Oh no! They made a mistake there.'

"Basically," he went on, "I think the problem is that we did tend to attract an audience which, if you weren't careful, got into a situation where they were sitting on the edges of their seats—listening intently.

"We take our music seriously, of course," he laughed, "but at the same time it's not there to be studied! So that's why I tell stories and jokes between the tunes. If you can make people laugh, they relax. It just takes the edge off the serious side.

"It's like I've done phone interviews with radio stations. And some bloke will call up, for example and say, 'Hey Phil, **Supper's Ready** saved my life, it did. I was going to commit suicide but the Biblical meaning behind that song saved me.'

"Whew." He shook his head in disbelief. "So, I'd say 'Hang on. Gee I'm glad it did, of course, but **Supper's Ready** was simply written as a song."

Once again, misunderstanding has blurred the image Genesis would like to project. And Phil is the first one to admit that the group is responsible for it, in part anyway.

"We did a concept thing alright," he admitted. "About 1974. **The Lamb Lies Down on Broadway.** That was the last album Peter Gabriel did, and I guess it left that taste in some people's mouths.

"But in fact we've got to the point now where we just go on stage and play two or more hours of songs—and it really is very accessible music.

"But it's like the Disney 'Snow White' thing which comes out once every seven years. There's a new audience for it every seven years that have never seen it before and it's the same with rock. There's so many kids out there now. Our audiences are 13-

13 years old and up. All kinds of people come to see us—schoolteachers right down."

Phil maintains that everything about Genesis is lighthearted now compared with what it was in the past.

"Basically," he said, "we just write songs—we always have. And our concepts have always been much lighter than those of, let's say, Pink Floyd. In the past we were just trying—as we still do—to do something different and more challenging. With **The Lamb Lies Down on Broadway** we went from a song which lasted a whole side to the logical conclusion of an entire (two-disc) album which was an extended song. And at that point if you did concept it was a dirty word, and a lot of people have tarnished us with that brush.

"But it was just an experiment. Like when we beame a three-piece group and did **Then There Were Three** we decided to do shorter songs. And that's what we'll be doing again on the new album—simple music. It's like—forget the crap—keep the fundamentals and add things if it's necessary.

"It's like the tours," he added. "We've been doing Madison Square Garden and places like that. So we thought—okay, we've done that. Let's not play three nights there next time. Let's do one and then two nights in a theater, so we can still relate person-to-person to the audience as opposed to trying to relate to 20,000 people."

Collins maintains that his own album and Genesis' 12th—are both full of surprises.

"Any time something begins to sound like something we've done, we say 'we've done it that way—now let's do it THIS way.' "

But this varied, often non-rock format can be confusing for listeners. And we asked Phil if his approach wasn't in fact, a drawback when rock 'n' roll is so firmly rooted to "hits" and predictability.

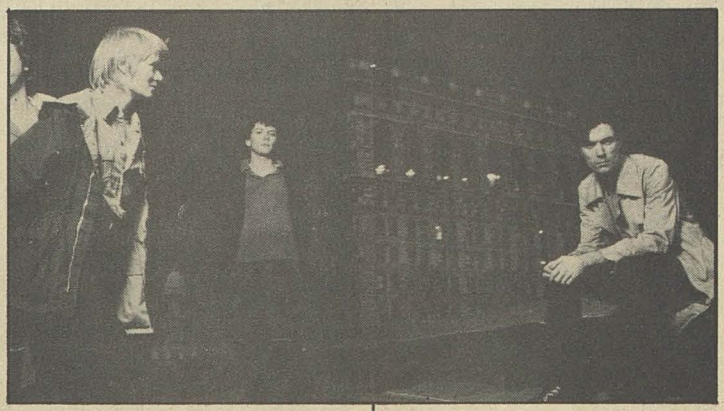
"Yes, I guess it is," he admitted. "People like to know when they put an album on, for instance, that it's going to be all jazz, or all heavy metal, and they're just not programmed to accept anything else.

"It's a vicious circle right now too, and there's an awful lot of good music of all kinds which actually floats right on by because no one has picked it out of the airways and put it on. In other words people will buy and **like** what they're played. It they're not ex-

(continued on page 48)

ROCK SCENE REMEMBERS

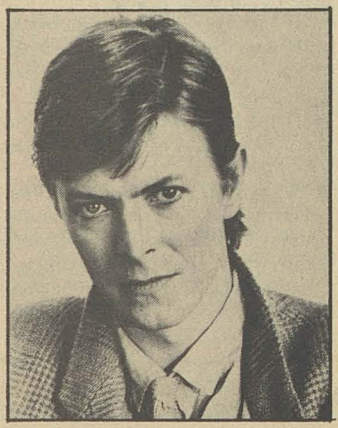
In the ten years since the first issue of 'Rock Scene' rolled off the presses and into your neighborhood candy store, popular music has been through a series of dramatic changes, even if those changes weren't as turbulent as the message music that came out of the 1960's. The 70's produced actions and reactions in rock. Within one decade we were forced to look at and listen to an array of oddities that punctuated the scene as glitter rock and heavy metal. We were also encouraged by the growth of a new music that fascinated some and frightened others under the monickers of punk and new wave. We also heard various farflung sounds, from country to reggae, find their place in the spotlight sound. It has certainly been interesting.



The hard rockers like **The Stones** and **The Who** have survived, as we kind of knew they would. So have variations on the original themes set-down by the **Grateful Dead** and **Jefferson Airplane/Starship.** The rock crooners have also endured, most notably **David Bowie.** New bands have established themselves, some, like the **Patti Smith Group,** to continue in other forms, others like **The Clash** to breathe new hope in changing times.

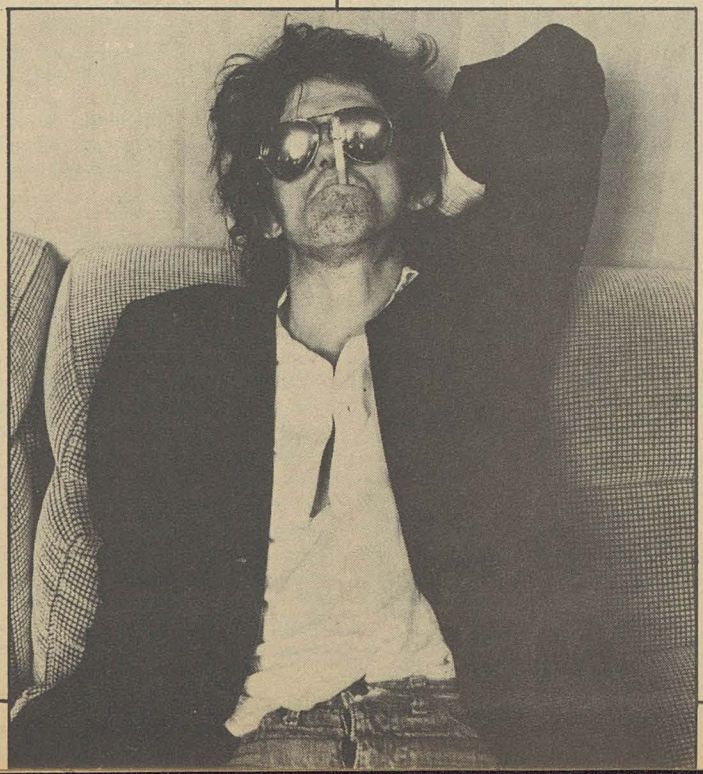
If these years that were chronicled by 'Rock Scene' have anything really special about them, it is the surfacing of interesting personalities, both musical and medial, like **Blondie, The Talking Heads, The Sex Pistols/Public Image.** And in the midst of fashionable riot and revolution, new fashions, new attitudes, and new approaches to teenage dreams have been noted.

There have been sad times, like the loss of **John Lennon** and **Bob Marley.** The first departed because of the public cancer of violence that



marks these hours, the second from the private cancer that is the cross we bear in our false sense of being better off by science and industry.

'Rock Scene' has been the one magazine to capture the flavor of the times. Sometimes derided, often heralded for what it is, 'Rock Scene' has been there when everyone else missed the point. And we are proud to look back over ten years and say that we cared because the music, those who made it, and those who heard it, were worth caring about . . . □



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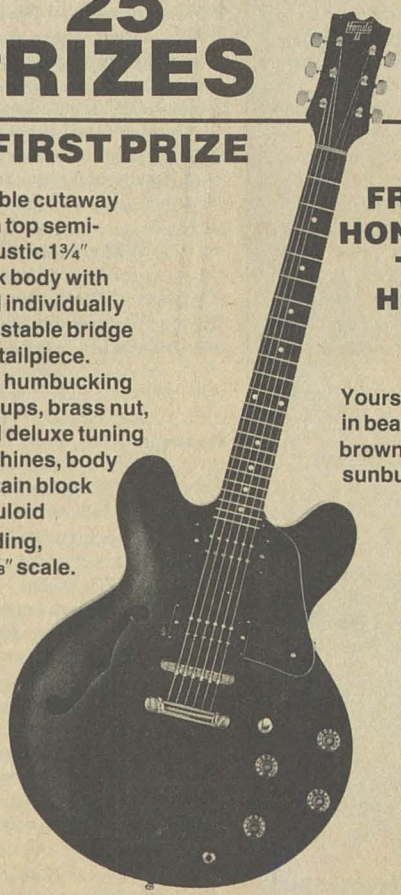

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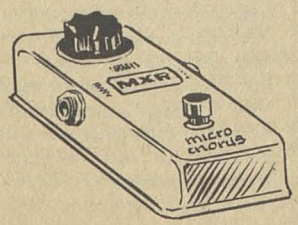

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LOU REED

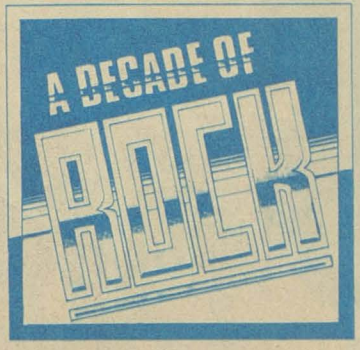
By Ellen Willis

For those of us who are always confronting our own history through rock and roll, this album is more than the summation of one artist's career; it is the spiritual record of a decade in the life. During the '70's virtually every significant development in rock and roll has borne Lou Reed's imprint. As composer and lead singer for the Velvet Underground, Reed more or less invented the genre of rock and roll—"avant-punk," as Robert Christgau has aptly labeled it—that became the basis of the punk rock/new wave explosion. On his own he has struggled with the confusions of contemporary life, and of his own evolving persona, in ways that implicitly criticize the music he inspired.

Because Reed's music so brilliantly evokes the bleakness and constriction that seemed to define the '70's, it is easy to forget that his prophetic early work made a radical break with the prevailing musical and social atmosphere. The mi--'60's were above all an era of good feeling. The utopian mood spread from the west coast, even penetrating the skeptical marrow of New Yorkers. We were all getting high with a little help from the Beatles and the San Francisco acid rock bands, digging their promises of expanded consciousness, universal love, limitless possibility. Who could resist?

In the midst of all this euphoria the Velvet Underground began performing in New York's East Village with Andy Warhol's mixed media show, the Exploding Plastic Inevitable. Their publicity, which ran to phrases like "a total bombardment of the senses," suggested that the Velvets were yet another psychedelic band—and in a way they were. But their brand of sensory bombardment could not have been more at odds with the era of good feeling. Their terrain was the city at its hardest and sleaziest. Their music was as painful as it was compelling, assaulting the ear with excruciating distortion and chaotic noise barely contained by the repetitive rhythms of rock and roll. Their themes were perversity, desperation and death. Instead of celebrating psychedelic trips they showed us the devastating power, horror and false transcendence of heroin addiction; they dared to intimate that sadomasochism might have more to do with their—and our—reality than universal love. Musically as well as verbally they insisted that possibility, far from being limitless, was continually being stifled and foreclosed. At a time when hippie rock musicians were infatuated with the spontaneous jam, the Velvets' music was cerebral, stylized. They maintained a poignant ironic tension between the tight, formal structure of the songs and their bursts of raw noise, between their high artfulness and their street-level content, between fatalism and rebellion.

Though the Velvets' overall sound owed nearly as much to John Cale, Sterling Morrison and Maureen Tucker as to Lou Reed, it was Reed who defined the band's sensibility, embodied its contradictions. He was a romantic alienated bohemian and an anti-romantic pop ironist, a middle-class Jewish kid from Brooklyn who came on like a street-wise



punk in tight jeans and shades, a classical piano student turned rock and roller, Bob Dylan cum Nelson Algren cum Jean Genet. He talked his songs in an expressive semi-mumble that made you think of James Dean without the naivete. Not that Lou did not display his own kind of innocence. His songs hinted, when you least expected it, that underneath the meanness and paranoia, the affectless brutality that smothered pain, there was after all the possibility of love. His depictions of urban hell contained occasional glimpses of redemption. Still, the inhabitants of Reed's universe experienced love mainly through its absence; the glimpses were not only rare but as likely as not to be illusory.

The group's first album, **The Velvet Underground and Nico,** came out in 1967, the same year the Beatles released **Sgt. Pepper.** It offered an extended tour of the urban underworld that included the now-classic "Waiting For The Man" and "Heroin." The latter saga of a man on his way to spiritual death, fighting and embracing it at once, is the most profoundly moving and disturbing drug song ever written. LP number two, **White Light/White Heat,** was even darker in its vision and more relentlessly, abrasively discordant; the title song epitomized the album's tone of rising hysteria. This least accessible and most overtly experimental of the Velvets' albums was also the last to which John Cale contributed. **The Velvet Underground,** made without Cale and released in 1969, was markedly different in both its sound and its mood. The music was almost folk-like in its simplicity; the lyrics emphasized a theme that had for the most part remained implicit in the earlier albums—the yearning for an all too elusive innocence and spiritual freedom. In songs like "Pale Blue Eyes" and that joyful, goofy hymm to/parody of enlightenment, "Beginning To See The Light," Lou Reed acknowledged the vulnerability his supercool punks, junkies and androgynes could deny but never quite extinguish.

Loaded was again a departure from the Velvets' previous work. Formally it was closer to classic rock and roll, pared down to its most basic structures. It commented on earlier rock genres, urban life and romantic fantasies with a playful, deadpan wit. **Loaded** is probably the Velvets' most influential record; two cuts in particular, "Sweet Jane" and "Rock & Roll," may well be Reed's most influential songs. It was also the group's last studio album. In August 1970, in the wake of the Velvets' legendary gig at Max's Kansas City (tapes of which were later released as an "official bootleg"), Lou Reed abruptly quit the band, effectively breaking it up; soon afterward he went off to England for two years. Posthumously the Velvets released **1969 Velvet Underground Live,** a two-record set that contains some fine performances, among them the version of "Heroin" included in this anthology. And that—much to the dismay of the

ROCK AND ROLL DIARY

Velvets' small but passionate cult—was that.

It made sense for Reed to choose England as his temporary base for building a new identity as a solo performer: it was a change of scene, and at the same time more receptive than any other place outside of New York to formal experiments with rock and roll. Lou's first solo album, **Lou Reed,** sounded tentative, as if he had not quite settled on a voice (though several of its cuts—"Lisa Says," "I Love You," "Wild Child,"—are sentimental favorites of mine). Then he hired David Bowie (who had included a musical tribute to the Velvets on **Hunky Dory**) to produce his second album. When I saw Reed perform in London in the summer of 1972, the influence of Bowie's theatrical, sexually ambiguous aesthetic was apparent; Lou wore black eye makeup, black lipstick, and a black velvet suit with rhinestone trimmings. The album, **Transformer,** referred directly and explicitly to gay life and transvestitism. The subject matter was not new but Reed's attitude toward it was—he was now openly identifying with a subculture he had always viewed obliquely, from a protective ironic distance.

Both lyrically and musically, **Transformer** was less intellectual and more pop than Reed's work with the Velvet Underground. At first I thought it was disappointingly conventional, lacking in the Velvets' subtlety. That judgment turned out to be a joke on me: **Transformer** is as easy to take as medicine that tastes like honey and kicks you in the throat. Take a song like "Perfect Day," a lovely, soft ode to an idyll in the park . . . or is it? But the album's deceptively ordinary surface had commercial appeal, which was no doubt part of the point. The Velvets' critically acclaimed obscurity had been frustrating for Reed. Is there such a thing as a rock and roller who does not dream of connecting with the mass audience? Propelled by the hit single, "Walk on the Wild Side," **Transformer** went gold, and in 1973 Lou Reed was finally a pop star.

Berlin followed that fall. The metaphor of the divided city—which has been picked up by '70's rock and rollers from David Bowie to Johnny Rotten—and a loose narrative line provided the framework for a stark record of emotional destruction closer in tone and spirit to the Velvets' first album than anything Reed had done since. **Berlin** was full of insights you'd just as soon not have into the painful nuances of the war between the sexes. It was not on any level easy to take, and it was not popular.

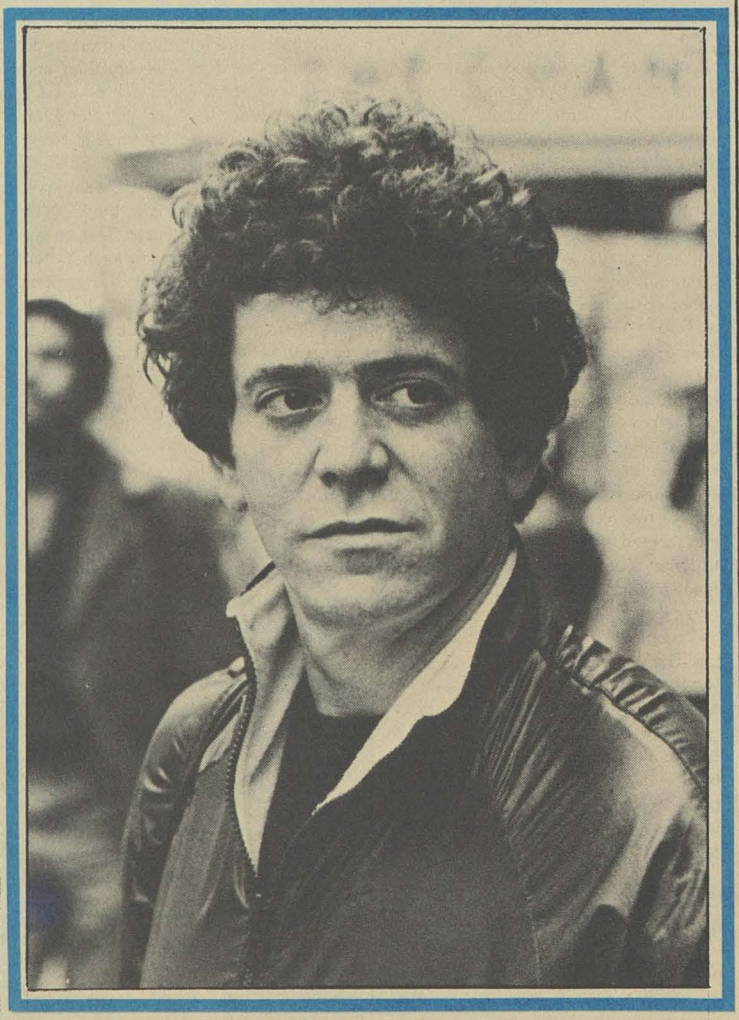
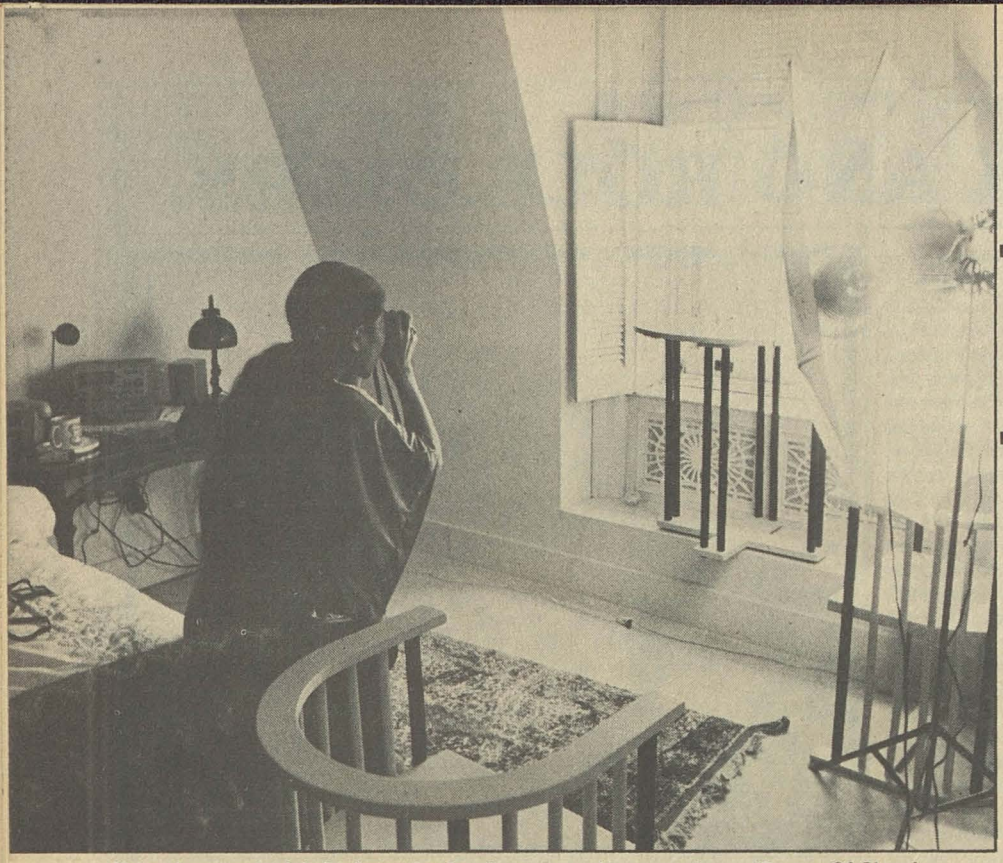


Photo by David Gahr

Nonetheless Reed continued to broaden his audience with two live albums and **Sally Can't Dance.** He then did his best to discourage it with **Metal Machine Music,** a double album of electronic noise that some critics pronounced an interesting experiment, others a moral outrage. ("It's the only record I know that attacks the listener," was Lou's proud assessment.) Next came **Coney Island Baby,** with its luminescent title song, to remind us that Reed had a tender underbelly; then a switch of record labels and **Rock And Roll Heart.** In much of this mid-'70's work, Reed seems once again to be casting around for a direction, trying on stances. If **Metal Machine Music** attacks the listener, Lou's studio albums

(continued on page 68)



Yoko photographs John's glasses for the album cover of her new album, 'Season Of Glass.'

YO

Yoko Ono continues her life and her art in New York City and during the past few months Bob Gruen has been on hand to photograph some of her activities.

Yoko considers the playback in the studio.

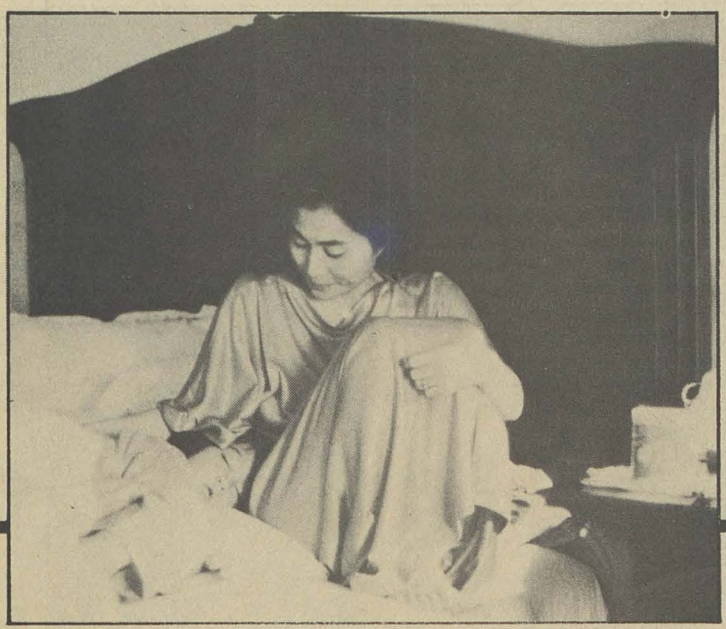
Arriving at a recording session, Yoko chats in the back of the car with Phil Spector.

KO

IN NEW YORK

Pics By Bob Gruen

Working on the mix of her album, Yoko listens on the monitors with Ed Spriggs and John Small.



At home, Yoko poses for a photo with Sean on Mother's Day 1981.

In the depths of downtown New York, street art remembers John. □

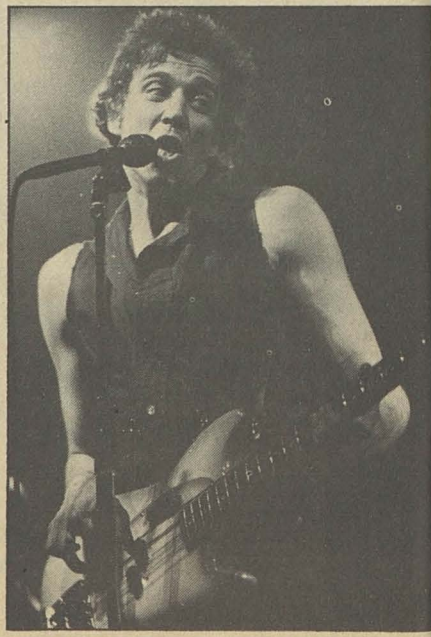
THE RAMONES keep the joint jumpin' as the Palladium has a dance night with NYC's first wavers. (Pic: Bob Gruen).

RITZ rockers enjoy a night with Iggy. From left are Lisa Robinson, Susan Blond, Deane Zimmerman, Vicki Rose, Richard Robinson, Lenny Kaye, and Stephanie Kaye. (Pic: Bob Gruen).

NEW YORK ROCK SCENE

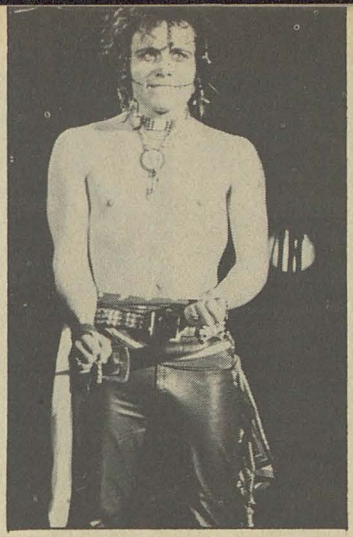
There's only one rock city in the world, it ain't LA (that was a joke), and it ain't London anymore, and there certainly ain't any other contenders . . . nope, it's right here, the home turf of Rock Scene the people's magazine . . . NYC all night every night. . . .

BOOTSY is in town and here he chats with Deane Zimmerman, Tom Vickers, and Bootsy's friend Carole during a party to announce George Clinton's Uncle Jam record label.



RICHARD HELL pleases his fans with a NYC appearance and his own brand of rock magic. (Pic: Bob Gruen).

JIMMY CLIFF and Mick Jagger talk show backstage at The Ritz. (Pic: Bob Gruen).

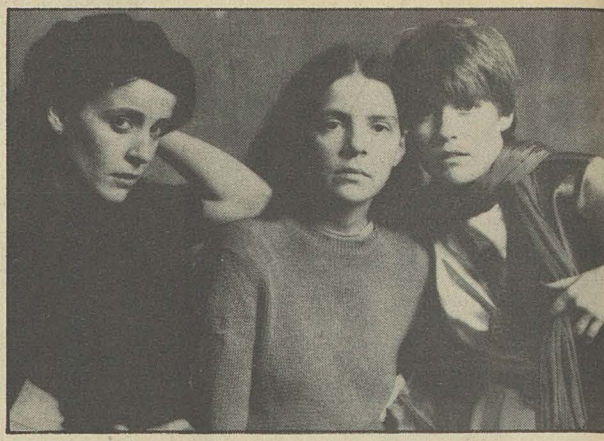


ADAM AND THE ANTS arrived in NYC and rocked out to a sell-out crowd with their Brit rock energy. (Pic: Bob Gruen).

JOHN CALE presents his latest collection of tunes and tones as he makes a rare appearance at The Ritz. (Pic: Bob Gruen).

KID CREOLE AND THE COCONUTS sing up a storm at the Ritz and with any luck are heading for Broadway with their zany show. (Pic: Bob Gruen).

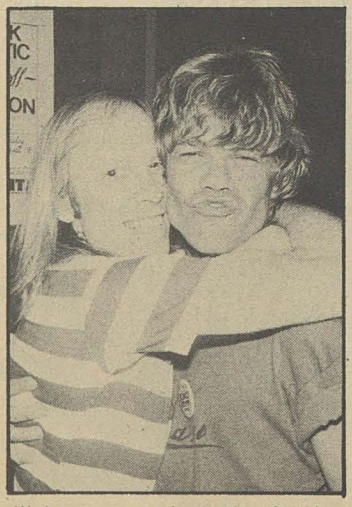
VAN ZANT BAND at the Bottom Line picked backstage from left to right are Polygram's Dick Kline, Phonogram's Bob Sherwood, Polygram's Stu Fine, Johnny Van Zant, Polydor's Harry Anger, Polydor's Fred Haayen, VZB manager George Cappellini, and VZB drummer Robbie Morris.



THE ROCHES gave their first New York concert at Town Hall. From left to right are Suzzy, Maggie, and Terre Roche.

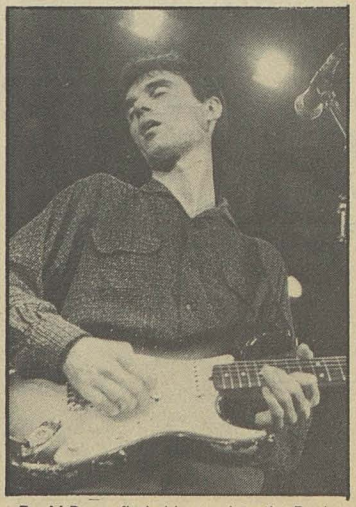
PIECES are hot from NYC with members Tommy Keene, Kenny Aaronson, Matt Lambert, and Frank LaRocka putting out a solid rock sound.

THE ROCKATS had a special show at the Peppermint Lounge where not only did they name the 'Rockinest Baby In Town' and give her a free hairdo and rockabilly outfit, but she got a free date with the Rockat of her choice.



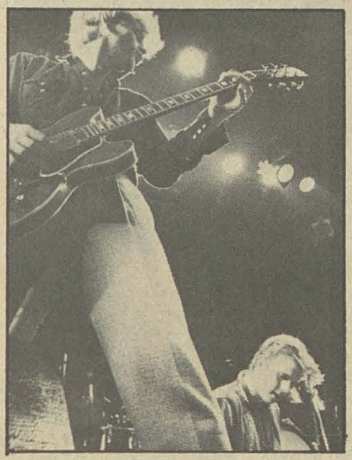
We have so many witty captions for this Bob Gruen photograph that we're just going to skip them all and print the picture . . .

BLONDIE'S JIMMY DESTRI poses for a pic backstage at Trax with Joey Wilson. Jimmy just produced Joey's debut lp, 'Going Up.'



David Byrne finds his way into the Bush of Stratocasters in this action shot from the Heads' headlining swing at Radio City Music Hall. (Pic: Lisa Haun)

DOC NEESON chats with Rick Derringer backstage at the Ritz after the Angel City show as Gary Gershoff pics it.



The Rockats are rock-a-billy hot. With Joe Barbaria at the production helm, they've just released their first single, "Rockabilly Doll," on Kat Table Records. (Pic: Lisa Haun)

Lux Interior of the Cramps just loves getting those backstage passes. (Pic: Lisa Haun)

BLONDIE's Chris Stein and Debbie Harry along with the ever dapper Mr. Gruen enjoy art for art's sake at the P.S.I. new wave art show in NYC.

4 OUT OF 5 DOCTORS claim their name was picked by a 7th grade class. Starting at the top and going clockwise (turn magazine slowly as you read) are Cal Everett, George Pittaway, Tom Ballew, and Jeff Severson, bass, guitar, drums, and keyboards respectively.

DETROIT..Bookie's

Return Of The Son Of Stiff Meets The Werewolf

Starring Lon Chaney III? Well, maybe not, or maybe yes. The fun thing about Stiff's (seemingly) annual caravan is its unpredictable variety, and who knows? You might even find an Elvis Costello or a Jona Lewie or a Rachel Sweet in the bunch! Photog Deanne Nichols was there when this year's edition touched down at Bookie's in Detroit.

Representing the punk-rock contingent, the Ten Pole Tudor Band (l. to r.) bassist Dick Crippen, vocalist Eddie Tenpole, drummer Gary Long and guitarist Bob Kingston dry off after a wild set.

FLORIDA . . to N.Y.

SCREAMIN' SNEAKERS!

A Florida group who has come to New York to make a splash, the Screamin' Sneakers are not your average running shoe. Swift and bouncy, their two years together have honed them into a powerful rock on rock combination, rubber soles and all.

The Screamin' Sneakers line up against a convenient wall, with Lisa Nash on vocals, Randy Blitz on drums, Bud Gangemi on bass, Eddie Gregg on guitar, and Gary Sunshine, also on guitar. (Pic: Bibi Houwer)

Lisa gives the audience a sultry stare as she sings such Screamin' faves as "We're Just Kids" and "Sick To The Brain." (Pic: Bib Houwer) □

JOIN THE GANG OF FOUR

They may call their debut album "Entertainment," but the Gang of Four are anything but mindless purveyors of simplistic sounds. Beneath their chunky rhythms, angularly slashed guitars, and barked lyrics, lies a political consciousness that turns the world over like a turtle, balancing the shell so the meaty flesh underneath appears visible and vulnerable. This flail of legs becomes a dance, and thus a sensation.

Energy in action, as the Gang leap across the stage.

Jon King of the Gang of Four delivers the people's message to the proletariat, or as the Great Leader would say as he lead the trek over the Mountains, "Could I have more monitor, please?"

All Photos: Lisa Haun

And this, comrades, is a colonialized palm tree, ripped out of its natural surroundings and placed here in penal servitude. Rise up, plants of the world, and never forget your roots. □

HOOKS, LINES, AND SLINKERS

The Hooks are one of New York's most up-and-coming bands, playing a huff-and-puff schedule that takes them to most nu-wave clubs throughout the northeast. Their single, "Lipstick On Your Collar/Young And Bored" is a turntable favorite, and their high-powered eight-note style of relentless playing has won them many fans. Give a listen: like a fish, you'll get hooked! Photo. Thomas Lohre, Jr.

Sharon Seven leads this quintet in lovely fashion, seen here laying down the sharp edged vocals of "Tell Me." □

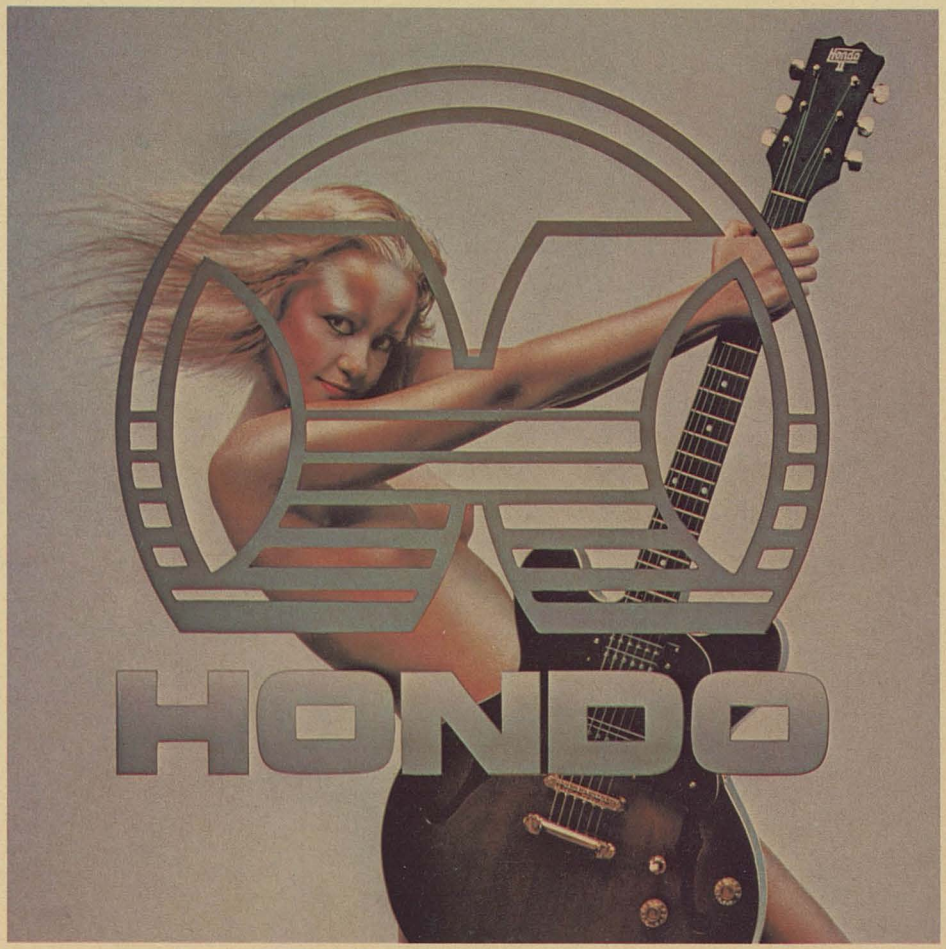


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PHOTO BY BOB GRUEN

ROCK SCENE 1982

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AUGUST

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DECEMBER

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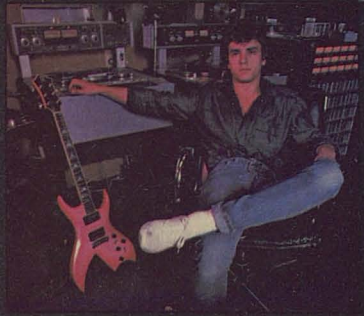
NEIL GERALDO

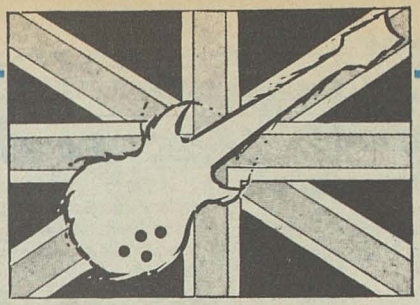
TOUR 1981
September
10 – *Montreal, Quebec*
12 – *Ottawa, Ontario*
14 – *Buffalo, NY*
15 – *Rochester, NY*
18 – *Detroit, MI*
19 – *Detroit, MI*
25 – *Hollywood, FL*
26 – *Gainsville, FL*
28 – *Atlanta, GA*
29 – *Birmingham, AL*
October
1 – *Biloxi, MS*
2 – *Baton Rouge, LA*
3 – *Houston, TX*
5 – *Austin, TX*
6 – *Dallas, TX*
7 – *Norman, OK*
9 – *Omaha, NE*
10 – *Kansas City, MO*
11 – *Wichita, KS*
14 – *Amarillo, TX*
15 – *Odessa, TX*
17 – *Portales, NM*
18 – *Las Cruces, NM*
20 – *Albuquerque, NM*
21 – *Tempe, AZ*
23 – *Los Angeles, CA*
24 – *San Diego, CA*
26 – *Davis, CA*
27 – *Oakland, CA*
28 – *Oakland, CA*
31 – *Honolulu, HI*

B.C. RICH BICH "6"



Neil Geraldo, guitarist and producer with Pat Benatar takes the time out of his busy recording schedule to show off his new B.C. Rich Bich "6." Hear Neil and what he can do with a Bich "6" on the new Pat Benatar album "Precious Time." See them both in concert soon.

B.C. RICH, 4770 Valley Blvd., Suite 117, Los Angeles, California 90032

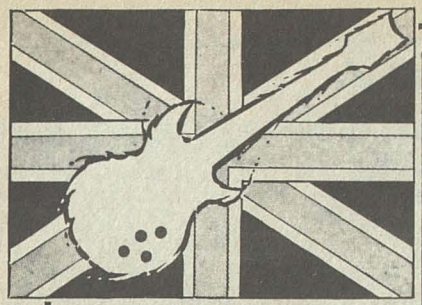


Now that the sale of records has come to a grinding halt, or at least isn't at all up to expectations (the optimistic view), and now the US radio stations have turned from bad to worse in their inflexible attitudes towards new music, and their disregard for younger audiences and younger musicians, there seems a great gulf separating the British and American music scenes. Gone are the days when LA, NY, and London were all part of one vibrating sense of musical destiny. Gone are the times when music made in London would immediately be heard across the US and vice versa. But despite current doldrums, British rock continues to flourish on its own turf . . . as this survey of the bands, new and old, who are now playing in England indicates . . .

BRITISH ROCK RIOT!

ANY TROUBLE: Recently signed to Stiff Records in the north of England, released their first single six days later called 'Yesterday's Love.' Any Trouble's lead singer and songwriter Clive Gregson calls the band's first album, 'Where Are All The Nice Girls?' "Ten slabs of unrequited love." Great reviews from British press on band and album.

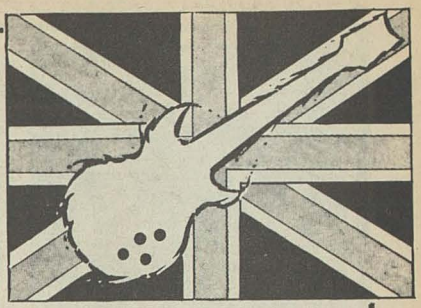
MOTORHEAD: New meanings for heavy metal? Heavy metal! Snicker if you will, but Motorhead's latest album came in at number four on the English music charts. Formed in 1975, first minor hit in 78 with their version of 'Louie Louie.' Lots of UK success on tour and with album sales. Plan US assault soon.



THE DAMNED: The first new wave band to put out a record in fall of 1976 when they did a single in an eight track studio with Nick Lowe as producer. Band broke up in early 1978 after being first punk band to tour US. In early 79 they got back together as the Doomed, then changed name back to the Damned.

SECTOR 27: Tom Robinson's band for the 80's. After a short run with The Tom Robinson band (early 77 to June 78), Robinson has put this new sound together with producer Steve Lillywhite whose other work includes XTC, Ultravox, and Peter Gabriel.

MADNESS: Newer than new wave with a ska beat and happy sound. Second album, 'Absolutely,' now out. Originally called The London Invaders, heavily influenced by Price Buster and early 60's ska singles. With revised line-up made debut in 78 as Morris and the Minors. As Madness their first album, 'One Step Beyond,' sold over two hundred thousand copies and made English charts. Current hit UK single is 'Baggy Trousers.'



XTC: Formed in 1976, XTC moved to London in 77 to be part of the new wave. After a personnel change (keyboardist Barry Andrews for guitarist David Gregory), the band made the top thirty in the UK with their third lp, 'Drums And Wires.' Latest lp is 'Black Sea.'

999: First got together in late 1976 when Nick Cash and Guy Days, who were at school together, decided to form a group. Within a couple of months, they'd teamed up with Jon Watson and Pablo Labritain to form 999. First single, "I'm Alive," a minor hit. Finally made the UK top 40 with their signature song, 'Homicide.' Have done two tours of the US. Current lp, 'The Biggest Prize In Spot.'

THE TOURISTS: Played first gigs in London in early 1978. First English single, 'Blind Among The Flowers' hit top 30. This was followed by another hit, 'The Loneliest Man In The World.' Opened for Roxy Music on their UK comeback tour in 79. Then released their version of Dusty Springfield's earlier hit, 'I Only Want To Be With You' which went to number 3 on charts and followed by 'So Good To Be Back Home Again' which went to number 1. Gold albums in England and Australia. So far only one club tour of US.

IAN DURY & THE BLOCKHEADS: Ian Dury started in music biz in 1970 In October 77 had first big hit as his album, 'New Boots And Panties!!!' sold over a quarter of a million in England. In December 78 'Hit Me With Your Rhythm Stick' became his first world-wide hit. Now band, with ex-Dr. Feelgood guitarist Wilko Johnson in line-up, have third lp out, 'Laughter.'

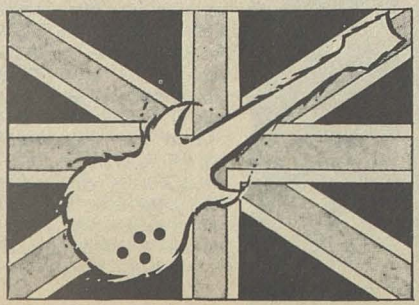
JONA LEWIE: As a young student in late 60's played piano in London clubs and wrote a hit called 'Seaside Shuffle' Kept trying for more hits, but did get back on Brit ish charts until keyboard player Bob Andrews took Jona into studio and recorded 'You'll Always Find Me In The Kitchen At Par ties.'

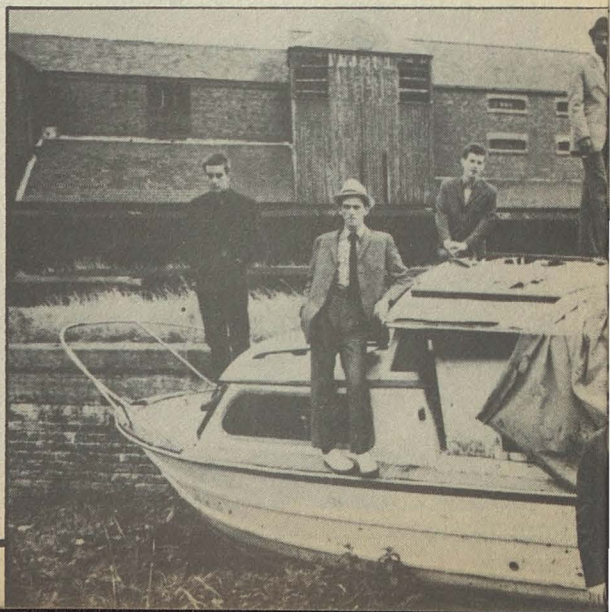
STEVE WINWOOD: First got into show biz at the age of 16 with Spencer Davis Group Hits there, then to Traffic, then Blind Faith. Finally, solo artist, but a long time between albums. Now comes his first solo lp in three years, 'Arc of A Diver.' Sez Winwood, "I'm getting the hang of these solo albums now."

THE JAM: Together almost eight years, drummer Rick Buckler and guitarist Paul Weller having formed band when they were both 15. Recently released their fifth album, 'Sound Affects.' Consider that their music doesn't have an 'Americanized sound' which makes it harder for them here, but have headlined the Palladium in New York to rave reviews.

PROTEX: Formed in Belfast when the Clash played there in 78, took name from cut on first Clash lp. Finished school and moved to London, taking over Boomtown Rats' old digs. Have recorded some and hope to do US tour soon.

THE SPECIALS: (Right) First album captured their live sound (with help of Elvis Costello in studio as producer), but band now feels that ska dance music they pioneered is too imitated for them to continue with it. So new album, 'More Specials,' is a group produced lp with changes in music direction and one side they describe as 'the songs side' and the other side they describe as 'the muzak side.' □





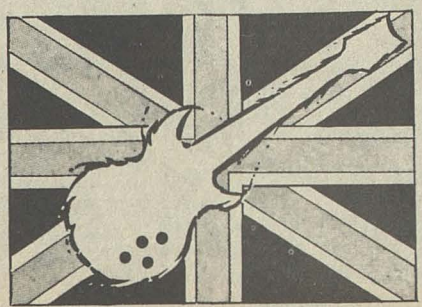
YES: Reconstituted with new line-up, the band continues in the original Yes tradition. From left the band is Steve Howe, Geoff Downes, Alan White, Chris Squire, and Trevor Horn.

U2: From Ireland, no one in the band is over twenty. First record was a three track single called 'U-2-3' was a hit in Ireland. Band has played London with some rather caustic comments on London audiences. Back in Dublin they're a big hit. Now they've released their first album. 'Boy.'

PSYCHEDELIC FURS: First single in late 79 made some noise, but first big attention in UK came with release of first album late year. It went to #18 on the charts. Lp first arrived here as an import seller, now released through CBS with two extra songs.

The INVADERS: Formed in West Yorkshire in early 78. Moved to London and put out first record, 'Girls In Action.' Debut album called 'Test Card.' Band says their music is 'personal & emotional, with its chief function being to communicate.' No singles or albums out yet in US, although they have been included in a recently released sampler lp, 'Made In Britain.'

THE STRANGLERS: Described as hard core punk. Five albums out in England since they formed in 75. Some have sold very well. Cult following in US but still to click with general audiences here. Latest US release is an album called "Stranglers IV' which includes cuts off UK albums and UK singles.



GIVE ME BACK MY B-52's!

All Photos: Lisa Haun

After a grueling few months on tour, ranging around the world from Australia and Japan, across the U.S. of A., and over to grand old Europe, the B-52's have finally returned to their upstate New York home for a little well-deserved rest. Of course, that doesn't make all their fans happy, who would just love to slink down to the latest rock disco and lobster down. Come back soon!

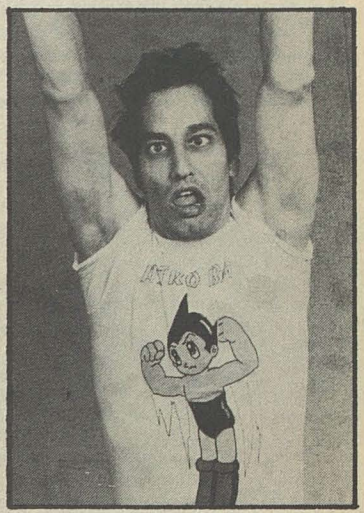
Fred performs his version of the Boston Monkey. Or is it the Armadillo? Or is it the Masticulating Motorvating Mastodon?

Kate [illegible] folk song about Udaho migrant labor, and the hardship of commuting to and from Planet Clare.

Take that, you crustacean! □

flash

SAN FRAN. *** If I ever get rich and famous I'm going to own a string of hotels with bowling alleys in them," says Pearl Harbour. Pearl has split with her band, The Explosions, and has a solo career going with a debut album, 'Don't Follow Me I'm Lost Too.'



Is the world ready for a new wave comedian? If it is, **Dave Street** should amply fill the bill, or tom, or harry. . . . (Pic: Lara Donin)

SIOUXSIE AND THE BANSHEES

In The Metropolis

by Will Tuliv

The long-awaited debut of Siouxsie and the Banshees. New York, the Palladium Theatre. 999 have finished their particular brand of Slade-rock and the audience settles back into their seats. There is a wash of electricity from the stage as three blonde heads take their places in a pyramidic triangle: bassist/synthesist Steve Severin, drummer Budgie, guitarist John McGeoch. And she, banshee. Siouxsie Sioux, bracelets of bells.

They begin with 'Helter-Skelter.' The Banshees have been in the

(Pic: Teri Morris)

United States for two days now, landing and immediately playing a premiere concert in Philadelphia at the Electric Ballroom, then moving up the turnpike to New York for a week's stay in the region. Like the group itself, it is a visit unpredictable, wry, often arbitrarily capricious. Memorable.

The concert at the Palladium moves fitfully. Siouxsie seems playful, waggling her fingers on her nose at the curious crowd, noting "Here's another one you won't like" when introducing a tune from the **Kaleidoscope** album, strapping on a purple guitar for one song, letting the Banshees sift and ride textures behind her. Banshees' songs are like moods, verse

(Pic: Bob Gruen)

and chorus blending into each other until a light gradient is achieved, the prickling of the hairs on the back of your neck.

She calls the crowd "boring" at the end, but the feeling is mutual. Yet it's not so much boredom as intent interest, a mood that, uncertain of call-and-response, has become neither. Call it a checking out, an attempt to define the ground rules for the coming stay. A date early in a tour, special because of its innocent naivetes and experiments, but not as sure as later experience will have it. Something lost, something gained, and the immenseness of the Palladium only increases the statuesque nature of the occasion. It is a decoy, a window on the future.

Still, they sing a Christmas song. "Israel." To hear it unexpected, unraveling the dead sea scrolls of the Banshee's electronics, is to come from a cave into the crystal night air of the Sinai, a hilltop two thousand years ago, the rush of blood turning to wine.

The following Friday they are scheduled for Irving Plaza, a large ballroom of near-perfect size only a block from the Palladium proper. If the surroundings are scaled-down, so are expectations. With a week to think and relive the Palladium show, a sorting process has resulted; the audience is more committed to the Banshees approach, and dance along with Siouxsie. Her look is completely different. At the Palladium, she'd worn a long tour t-shirt in black, matched by high black boots; here, contrasting the imformality of this old Polish dance hall, she dressed Cabaret-chic, a thirties' moonface, her hair stuffed into a peasants cap worn as only the nobility can.

The group springs. The band is remarkably serious. McGeoch, a Magazine veteran, is impassive as he switches from electric to acoustic guitars, chording artfully in a style (surprisingly) close to the Police's Andy Summers. Severin truly anchors the beat, a staunch bass player who also doubles on synthesizer, leaving the field open for Budgie to create adjoining drum figures, repetition by repetition, until he literally constructs a fence around the song, defining its boundaries for the moment.

Sioux skips over all, imbuing old classics from the group's original **Scream** ablum with new vitality. Rather than the loss of their old bandmates hurting them, the Banshees newest arrivals (Budgie and John) make the sound more cohesive. At Irving Plaza they move forward like a fine marching troop. Siouxsie grudgingly gives her approval to the crowd, but it is clear that both band and audience have found their mutual rhythm, and are dancing to it in ever faster sway.

The next day, before they visit My Father's Place in Long Island, an autograph party is set for Bleecker Bob's Record Shop in Greenwich Village. The crowd is large at two, when the Banshees are scheduled to show, but by 4:30, when Siouxsie and Co. finally arrive, only the hard-core remain. It doesn't matter. As they bustle in with a smile, answering requests for signatures on albums and scraps of paper, the Banshees smile and open up. They genuinely enjoy such rituals, and their humanistic rituals, and their humanistic face, too easy to miss amidst the onstage ice, glows forward. Siouxie looks for Nico's **Marble Index** Album, and suddenly she is gone, toward the Expressway.

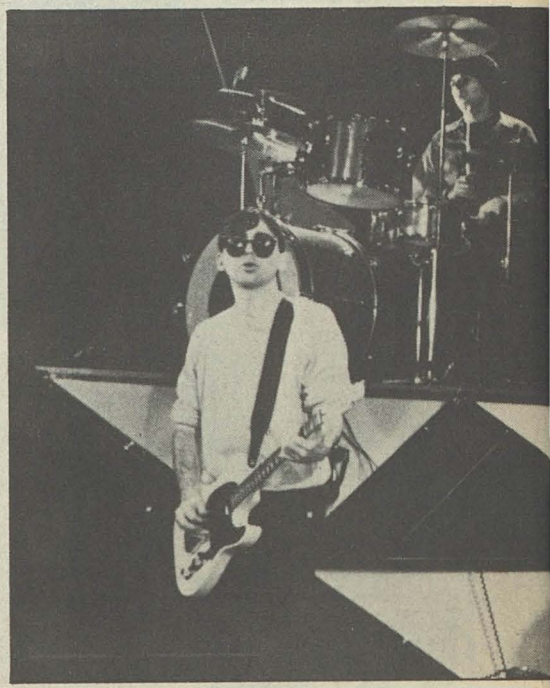
Before the Banshees depart for points west, there is one more stop. A visit to the New York cable-rock show **N.Y. Dancestand**, with compadres Carl Bloat and Dee Dee Bache. They perform "Israel" to the accompaniment of a musical track, gazing directly at the camera, into each each living room as the camera tracks across each Banshee, tracks following soundtracks.

And thus it is. "Israel" dissolving into the sound of jingle bells, little orphans singing in the snow, the days of princes and kings, the star of David rising, rising. □

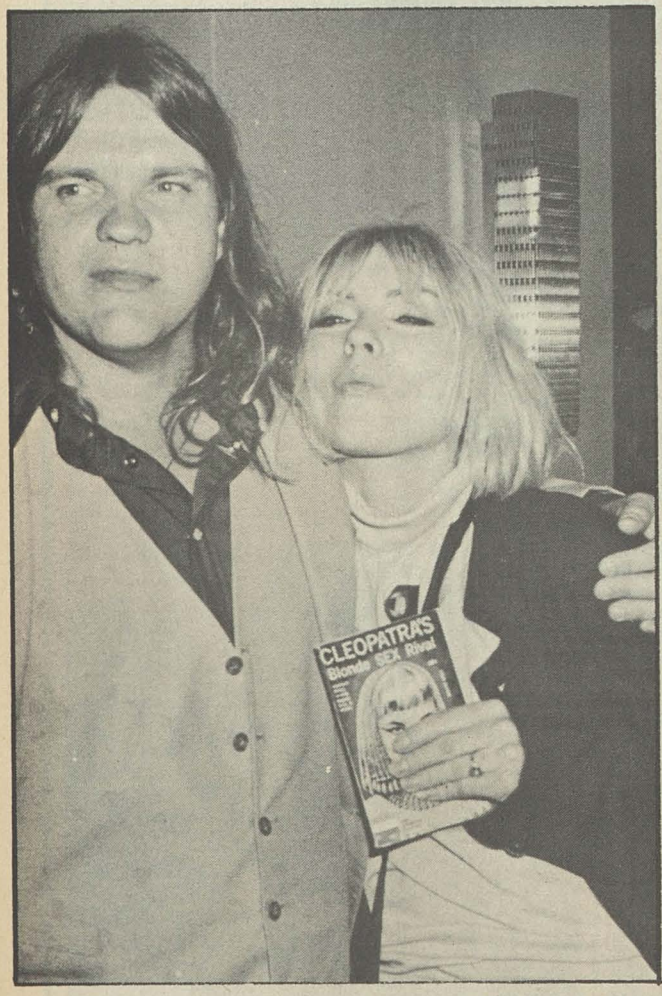
(Pic: Bob Gruen)

. . . BLONDIE "

Blondie in action, (right) from left Chris, Clem, Debbie, Frank, Nigel, and Jimmy.



"I think we were a bit older than some of the other groups and we had more musical influences," Debbie Harry told reporters about Blondie and the reason they made the music they do. Here Debbie gets dreamy with Meatloaf.



(Right) Admitting that she's learned alot about being a rock star, Debbie says, "At first, all I was concerned with was being a rock singer, singing on key, getting my moves down and writing decent lyrics. I guess everything's just multiplied now."

COMMENTS"

"I was influenced a lot by the girls' groups of the 1960's, like the Shangri-Las" says Debbie. In this pic she gets ready to film a scene for the movie 'Roadie.' □

PHIL COLLINS

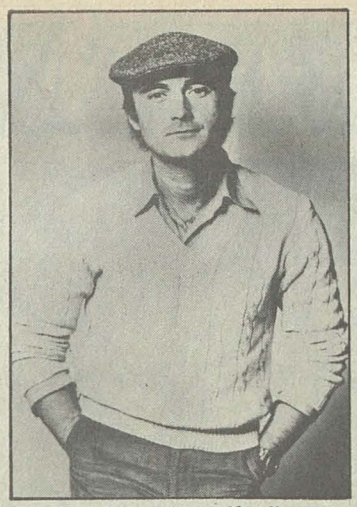
(continued from page 23)

posed to it, though (on the radio) chances are they won't like it."

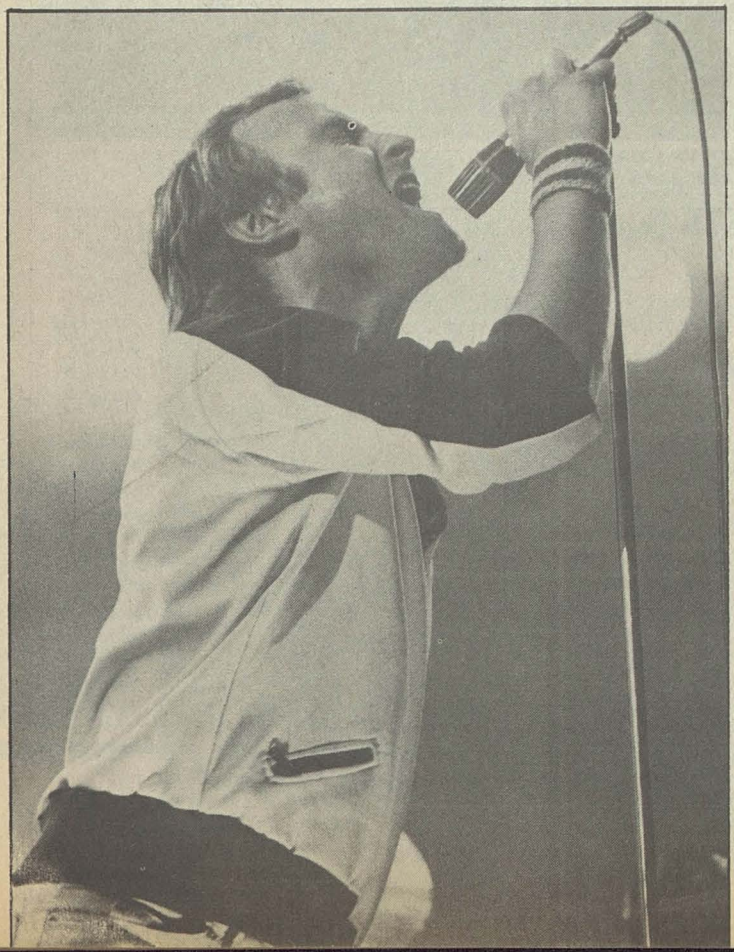
Collins admits that he's thrived moving from one kind of music to another—drumming—and now as a vocalist.

"One month, let's say," he explained, "I'm on tour with Genesis—singing and drumming. And then I might go home and the next day be with John Martin's trio in a little London club—playing jazz drums. It's second nature to me now to be in several groups, but I do think of myself first—as 'me'—and everything else I do is a very close second, as opposed to my being shackled to Genesis.

"I consider it to be me first, and Genesis is something that I do. Brand X is something that I might be doing more often, and John Martin, whom I play with a lot, is an English guitarist.



I've always spread myself well across the board in terms of my musical outlook. I've never just played with Genesis, in fact, and as I get older and, well, better, I want to be able to stand up on my own two feet—be an individual first. And then if I chose to do something else, that's fine.



"All of us in Genesis in fact, are doing our own thing," he said "And than coming together as a group because we like to write together."

Collins' solo album, **Face Value** may be as simple as he says. But it's also a reflection of Genesis' vocalist/drummer's many musical moods. There's rock, jazz interludes, rhythm and blues, folk and funk.

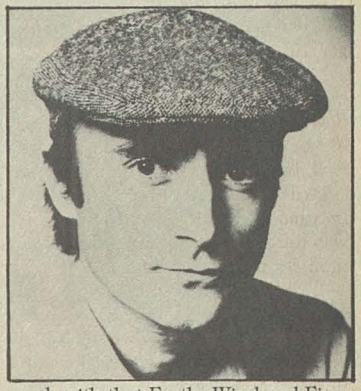
We asked Phil if this might not be hard for his audiences to digest.

"I did the album," he replied, "for myself. But it is confusing as I've got more confidence things have developed a bit. Still not too the point where Peter had it, of course, but I don't want to get into costumes and all that stuff."

Is it harder for a drummer like Phil Collins than a guitarist, let's say, or a keyboardist to put together a band for a solo album like **Face Value**?

It isn't harder, he told us, but different, and Phil started in his eight-track studio at home just to keep the album simple.

"I play piano as well as drums, but pretty soon I began to think; 'Gosh, I can't play bass, so I've gotta get someone.' And 'I don't play guitar, so maybe I'll get a couple of people to play that.' And I always wanted to



work with that Earth, Wind and Fire horn section. That was a foregone conclusion. But what started out as something I wanted to do on my own turned into a cast of thousands."

The album is still musically and lyrically simple though, he told us, despite a lineup which includes guitarist Eric Clapton, among a host of other talent.

"On some songs there's just three or four chords, simple rhythm and then there's the tune. And I'm very proud of all the songs on my album. There's really nothing I don't like, because I had total control of it."

But fans will have to wait until the

new Genesis album is released to see Phil on tour here again.

"Everyone who played on the album wanted a tour, but Genesis' LP has to be finished, and I don't have the time to make a good tour myself. It's not nearly as easy as just going out and playing. You've got to think about a sound engineer—a lighting engineer—for people, I guess. If you buy an AC/DC album you know what it's going to be—all the way through. And people like that, you know. It's like you can put it on at a party and it won't matter.

"But dynamics have always been a big part of Genesis. Complete light and shadow, instead of just going on and ramming it out like a Ted Nugent does."

But a lot of American teenagers are nuts about the Nugent variety of no-frills, pounding, primitive rock 'n' roll. They can relate to it. And we asked Phil if his music, and Genesis', might not be a bit too high-brow for most American tastes.

"It's funny about that," he replied. "Kansas, you see, almost molded themselves on us. They've always been fans, and they took some of our music and interpreted it in an American way—just keeping what's palatable to American taste. You just don't get real extremes in American music.

"And as a friend of mine said," he continued, "American people can play. They can play instruments. Maybe English people don't play as well, but they have the music."

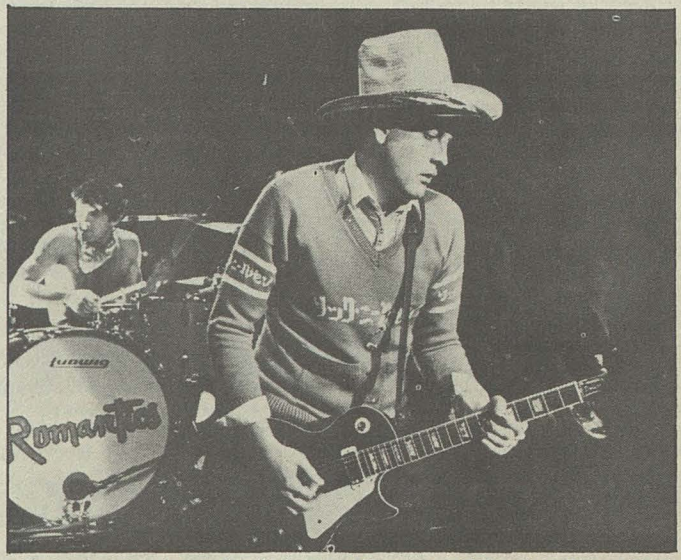
Phil replaced Peter Gabriel as frontman for Genesis, and admitted it was tough to give up full-time drumming for the vocal lead spot.

"I drum on the records, you see, and occasionally on tour. If that were to disappear I probably wouldn't like it. At first I didn't like singing. I didn't think it was a respectable gig, you know. There were steps to do—ostentatious clothes—wiggle your ass a bit. It just wasn't respectable like drumming is.

"But I did say when I started that if I did it, it would have to be in my own way. Now I'm getting more and more into singing, and production rehearsals—and suddenly it gets into big numbers and you're on the road for two months.

"You see Genesis has gotten the rotten end of the stick as I've been doing my own album for two or three months." He laughed. "Now they're rarin' to go—so I've got to do that." □

CHEAP TRICK and ROMANTICS Join Each Other On Stage In Atlanta



Recently crossing paths in Atlanta, Georgia, E/P/A artists Cheap Trick and the romantics jammed at both CT's Fox Theater performance and then again that evening at the Romantics' sold-out Agora show.

Invited on stage for the encore, the Romantics joined Cheap Trick for a rousing chorus on Bun E.'s show-stopping African chant "Who D' King." Later that night, both bands blew the house away at the Agora with rocking versions of "Highway to Hell," "Route 66" and "The Last Time." □

LENNY

LENNY KAYE CONNECTION

Lenny Kaye loves to play, and his ongoing east coast club tour, ranging from the Channel in Boston to Trenton's steamy City Gardens has been packing houses and ripping up dance floors.

Photos By Bob Gruen

Business at the bar is always guaranteed as Bob Gruen's video tapes run on the monitors. Bob's tapes are quite a draw, and as Lenny's opening act, Bob ran some historic videos of early Patti Smith performances.

The B-Girls and Johnny Thunders were among those who stopped by to watch Bob's tapes and congratulates him on the wonder of modern electronics before Lenny's set.

On hand to make a night of it are Yoko Ono's Assistant Fred Seaman, Bob Gruen, Deane Zimmerman, David Johansen, Lynn Geller, and Richard Robinson.

Tommy Dean can't believe it, but Bob swears he actually paid American money for this tie.

Richard can believe it, as can Lenny and Stephanie.

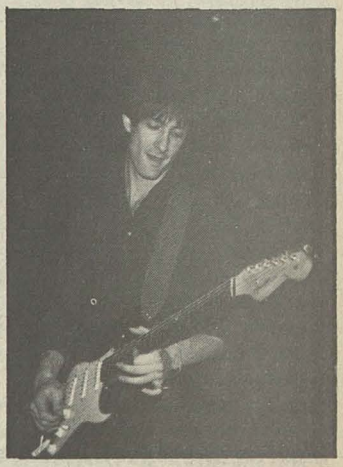
Lenny and Stephanie Kaye pose for a constant companion pic. □

KAYE

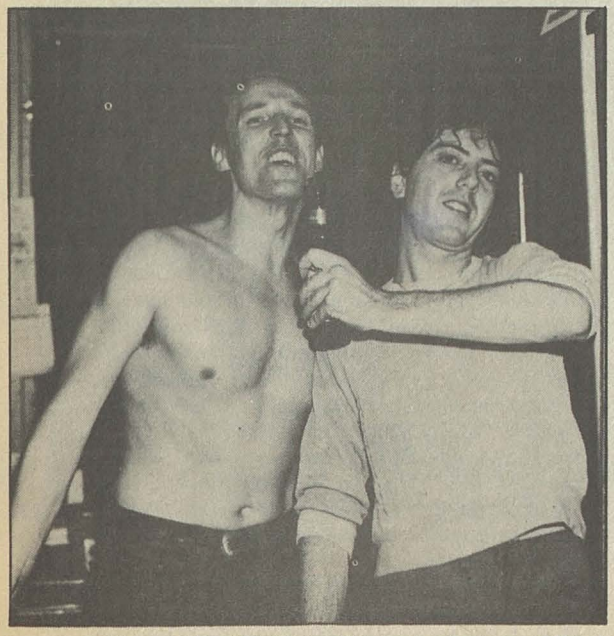
LENNY ROCKS MAX'S

Lenny Kaye rocked out the red carpet for his fans as he and his hot band played to a standing room only congregation at Max's Kansas City during one of his exciting personal appearances. With his great single, 'Child Bride,' heard on New York radio, Lenny performed new tunes, old favorites, and plenty of rockers to keep everyone happy far into the night . . .

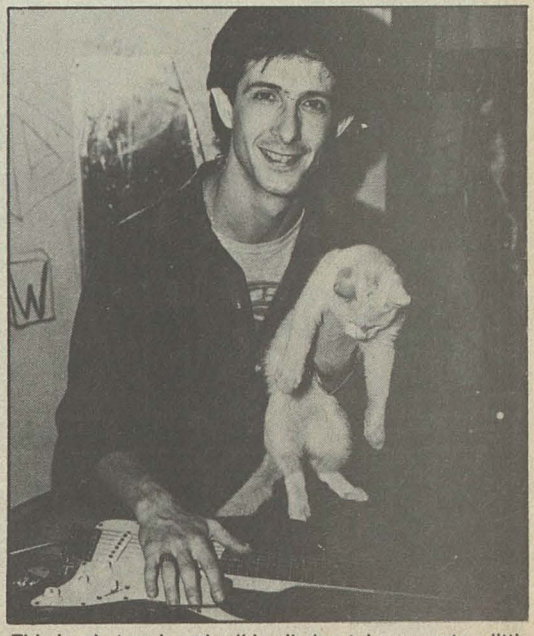
The Lenny Kaye Connection lines up amidst grafitti in a sumptuously decorated dressing room: bassist Patrick O'Connor, Lenny, drummer David Donen, and Staten Island keyboard whiz Jan Mulaney. (Pic: Jody Caravaglia)



What, another solo? A close-up of Doc Rock in action. (Pic: Bob Kaleski)



Patrick and David look like they're having a great time! (Pic: K.B. Shoots)



This is what rock and roll is all about. Lenny gets a little backstage pussy at Englander's. (Pic: K.B. Shoots) □

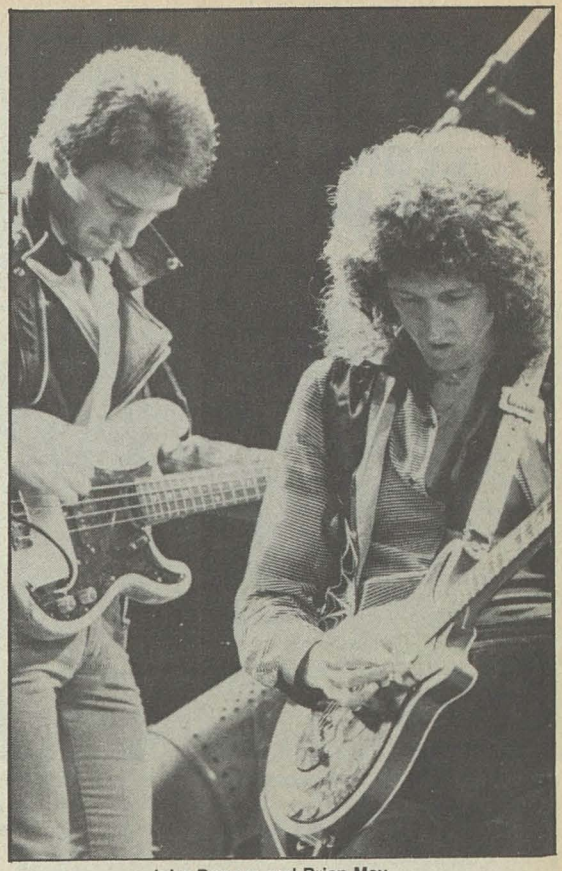
QUEEN (continued from page 9)

"Band Of The Year," "Top Album" and "Top Single." All members of the group won their respective instrumental categories as well.

After a well-earned rest, the band spent a month in the studio recording a few tracks. The first of these, "Crazy Little Thing Called Love," became one of Queen's biggest chart successes ever. The single reached #1 in the U.S., Mexico, Canada, Australia, Israel, Holland and Belgium. The follow-up, "Save Me," initially released only in Britain and Holland, climbed high on the charts of both countries.

Both of those singles were among the 10 songs included on *The Game*. Produced by the band, *The Game* was recorded at Musicland Studios in Munich, Germany, during four sessions that spanned 11 months. The LP and "Play The Game," the second U.S. single, were released in June '80, and the LP made a higher debut on U.S. and British charts than any Queen LP had previously. The band kicked off its extensive 1980-81 world tour with a four-month series of concert dates in the States, and by September, *The Game* had surged to the #1 spot, where it held rock steady for five weeks in a row.

About the same time, "Another One Bites The Dust," the third single released from *The Game*, was becoming a media phenomenon across the U.S. It had broken first out of dancing clubs in the East and Midwest, then began getting play on R&B radio stations and snowballed after the Detroit Lions adopted it as their fight song for the '80-'81 season. The exposure afforded the tune on television sportscasts as well as radio airplay on both pop and R&B stations sent the tune to the top of pop *and* soul charts in America.



John Deacon and Brian May

John Deacon

"Bites The Dust" was written by John Deacon, who recalls: "I'd wanted to do a track like 'Another One Bites The Dust' for a while, but originally all I had was that line and the bass riff. Gradually I filled it in and the band added ideas. I wanted the kind of sound we got, with the heavy bass. I could hear it as a song for dancing, but had no idea it would become as big as it did." The tune earned Queen the second platinum single of the band's career.

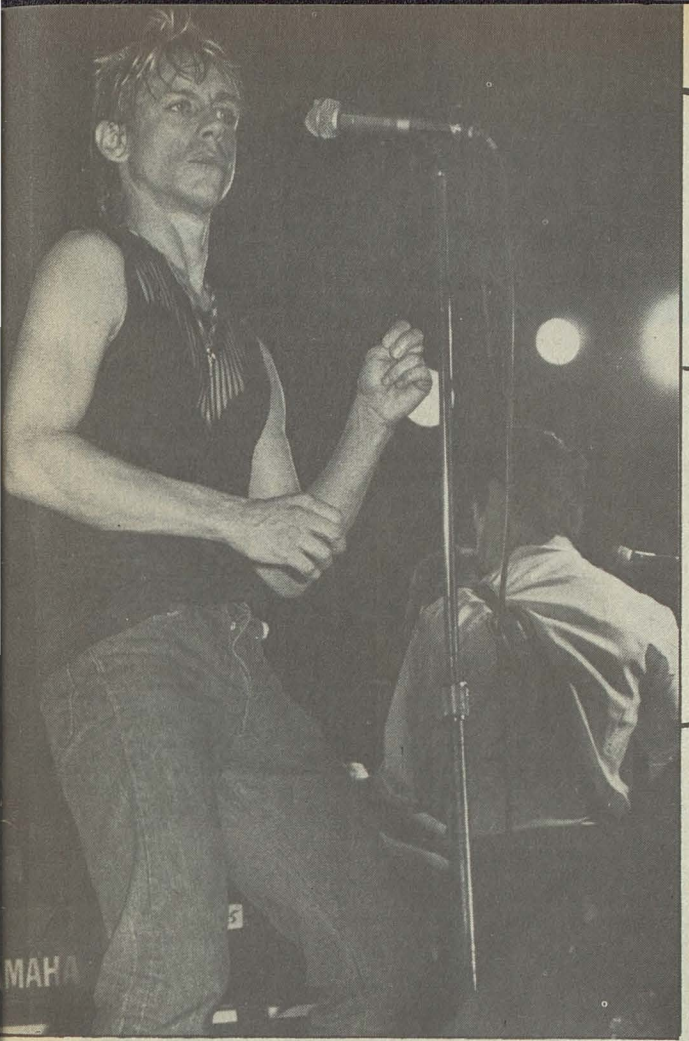
At the end of November, "Need Your Loving Tonight," the fourth single from *The Game*, was released as "Bites The Dust" tenaciously hung on to high chart positions. At the release of *Flash Gordon*, *The Game* had been in America's Top 10 for more than five months.

In December of 1980, Queen was in the middle of an extensive European tour. In 1981, the band took off to Japan for another leg of their world tour, followed by South America, where Queen performed for the first time for their fans there. □

IGGY GETS BIGGIE!

A tireless performer, an intricate contortionist, and a helluva human bean, Iggy Pop has been on the go of late. His American tour brought him into small, intimate club environments for weeks at a time, giving the Pop a chance to meet, greet, and eat fans in a way he's seldom had the opportunity since the early seventies' days of Max's and Ungano's. With his new band, Rob Duprey on guitar, Doug Bowne on drums, Ivan Kral on guitar and keyboards, and Mike Page on bass, he's as thriller-killer as ever!

While Ivan Kral looks on, Iggy shows off his deltoid bicep, preparing to leap into the outstretched arms of his faithful following everywhere. Watch for a new album soon! □



Iggy looks a mite rumpled tonight . . . for good reason. He's chewed nearly a third of that microphone off. Sometimes "Nightclubbin' " gets a little too close to home, y'know? When he puts his hand on his hip, you better watch out.

All Photos: Teri Morris

ROCK SCENE MAGAZINE
INTERVIEW WITH JOHN NADY
PRESIDENT, NADY SYSTEMS, INC.
INVENTOR OF THE
WIRELESS ELECTRIC GUITAR
(AND SOON TO BE ROCK STAR?)

TAKE THAT CORD AND SHOVE IT!

By now, most fans familiar with the rock scene have noticed that almost all name performers in concert and increasing numbers of club acts feature guitar players, bass players and/or singers playing without cords. Guitarists and singers walking and dancing through the audience while performing is becoming an increasingly familiar sight. Some people don't realize, however, that all this new-found freedom exhibited by rock's heroes and would-be heroes has only been around for a few years. In fact, during most of the 70's, there was only one rock act anywhere that was playing continuously without the use of any cords. The leader of that band which worked during most of the 70's as a San Francisco Bay Area/Northern California club act under such names as "The Chains," "Shotgun," "Titanic," and finaly "NADY," is John Nady, a brainy electronics whiz and Cal Tech graduate with a Master's degree from U.C., Berkeley, as well as an incendiary lead guitarist. John Nady is generally acknowledged as the guy who started it all, "THE FATHER OF THE CORDLESS ELECTRIC GUITAR," as it were. While still in college, John started preliminary work on his initial wireless guitar transmitters. He recognized early on how much development work needed to be done before his product would be ready for use by top stars in concert. For seven years, he worked on day jobs as an electronics engineer while gigging almost nightly with ever-improving versions of his invention. In 1977, he introduced his first model, the Nasty Cordless, which quickly went on to become a necessary piece of equipment for most touring

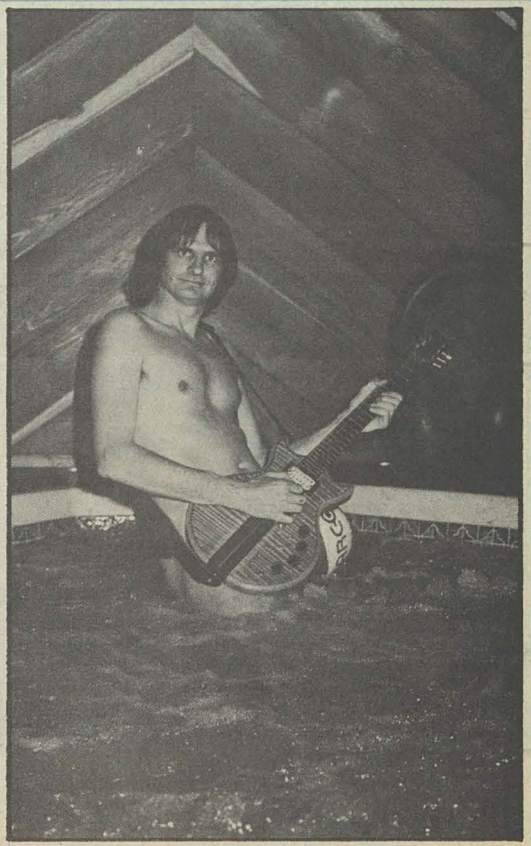
Q. Why did you invent the cordless guitar?

A. I couldn't stand playing with cords.

Q. Fair enough. But seriously, did the idea just come to you one day? Were there any specific reasons? Can you give us a little background on the history of the wireless guitar?

A. I think the idea came to me subconsciously the first time I ever picked up an electric guitar in the '60's. While I was in college and starting to play more seriously, it kind of crystallized in my mind one day that what the world really needed was a way to play electric guitar so that you could just run around and play anywhere, that would give you mobility and freedom on stage, and would never give you electric shocks like a cord does. The way to do this, of course, was to develop a radio transmitter that would transmit the signal from the guitar to a receiver. The output of this receiver would then feed effects pedals or amps just like a hard-wired cord, directly from the guitar. It was also very natural for me as I was studying electronics at the time. As I looked into the problem, I found there had been several attempts even earlier at cordless electric guitar transmitters. But none afforded performance that approached any standard of professionality. I mean, the things were like toys. They buzzed, cut out, sounded terrible. I think Vox tried marketing such a toy for awhile, as early as the mid-'60's. As I got into it more, it quickly became apparent that there were many difficulties that had to be overcome before the rock world could go cordless. I spent years experimenting with different circuits and trying them out night after night at gigs with my bands. One by one we eliminated all the problems until finally I felt we had a product that actually sounded and worked better than a cord. I then formed my company and went into production with our original Nasty Cordless and started hanging around backstage whenever concert acts came to the Bay Area. It was a lot of fun. I still remember the look of amazement many rock stars would give me as they demo'd my wireless equipment for the first time.

Q. You are known as the "Father of the Cordless Electric Guitar" in some circles, not only because you invented the first practical units, but also because you and your band pioneered its



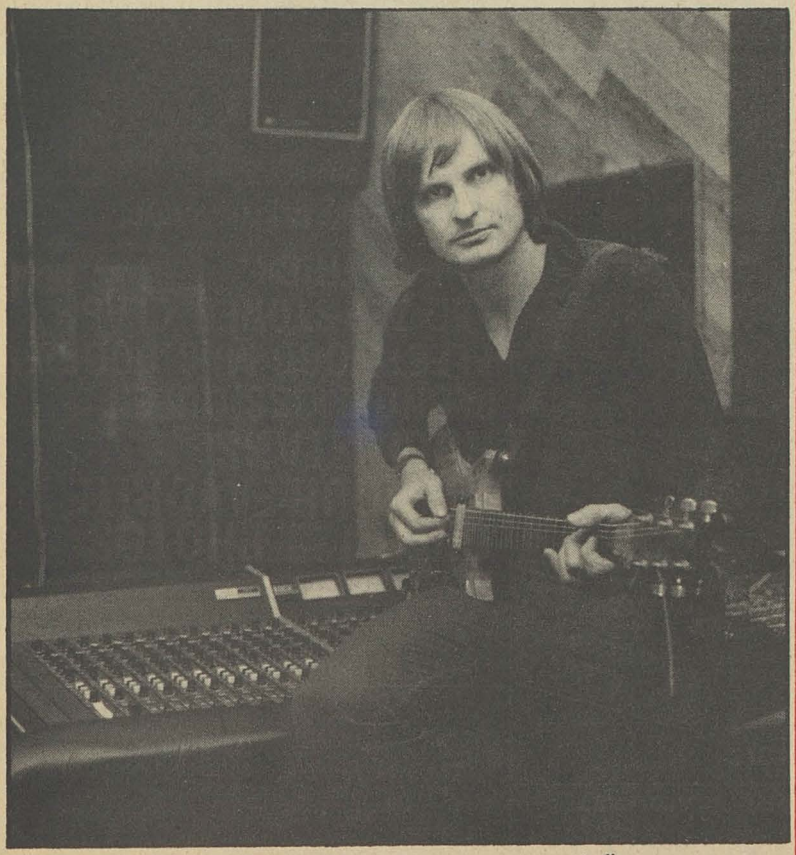
A real clean sound. From the hot tub in the Nady systems studio, John overdubs wireless guitar solos to the control room which is 150 feet away.

rock acts from The Rolling Stones to Van Halen to Devo to hundreds and hundreds of other major rock acts. In addition, thousands of working club musicians got in on the cordless revolution with the Nasty Cordless.

Although several competitors have popped up from time to time attempting to cash in on the demand created by John's pioneering efforts, Nady Systems has continued to grow as the major force in this market. Over the years, his company has expanded many-fold and added a number of different products at increasingly attractive prices as it attempted to fulfill John Nady's long-avowed dream to turn the entire rock and roll world on to the freedom his band enjoyed for so many years as the only wireless act in the business. Nady Systems has recently introduced several systems at the lowest prices ever. In fact, John Nady touts one of them, the PRO-49 system (costing only a few hundred dollars) as the system with the price and performance to enable him to finally fulfill his long-held dream.

John is a multi-faceted guy who refuses to let grass grow between his toes, Although already a fantastic success by any standards with his wireless and his company, John is equally excited these days about his musical career. Although realities of business forced him to forego the excitement of regular live peformances since 1977 (he was, after all, the original guitarist to run into the audience and jump on tables during solos), he has continued to pursue his rock and roll dreams as well in his recording studio, working after hours. He has produced enough material to fill three albums with his own songs. Having just recently completed this monumental project, John is now negotiating with several record companies for the rights to the first album of his group, NADY. Record business insiders who have heard these amazing master tapes are already predicting a repeat of the initial success enjoyed by a certain group from Boston whose demo tapes were master-minded by another rock/electronics whiz, Tom Scholz, five years earlier.

"Rock Scene" caught up with John Nady at the Oakland, California, headquarters of his company, Nady Systems, Inc., a sprawling plant encompassing a quarter of a square city block. Nady Systems features, in addition to all the manufacturing facilities associated with the wireless equipment, a professional recording studio complete with large sauna, jacuzzi and indoor swimming pool. John himself is a tall slim athletic type who radiates enthusiasm when discussing any of his many pet projects. It is obvious in any conversation with him that he is a man on the go who knows what he wants and how he's going to get it. We decided to start off the interview with the obvious question, and John quickly responded in kind.



John Nady in the control room at the Nady systems studio.

use for so many years ahead of the pack. Tell us a little about that.

A. "Father of the Cordless Electric Guitar?" Hmmm . . . (laughs) . . . I'm not even married . . . the poor bastard. I wonder who the mother is? Yeah. We were the first wireless act. Those were great gigs. I was always trying to figure out whether the look of disbelief was due to our wireless guitars and mics or our music (laughs again). I remember walking through the mobs on crowded dance floors and having drunks grab my fingers during a solo and crashing on the strings because they couldn't believe I was actually playing without a cord. They though it was a tape or something. Out of self-preservation I worked out a pretty neat trick to counter that, involving a swift jab with the neck of the guitar. I'm sure I made quite a few sore believers in those days. We tried all the tricks that people use nowadays—starting the act from out in the audience with only the drummer on stage, playing on the street out in front of the club, playing on the table tops. We even tried the stunt that AC/DC does, where our lead singer carried me on his

(continued next page)

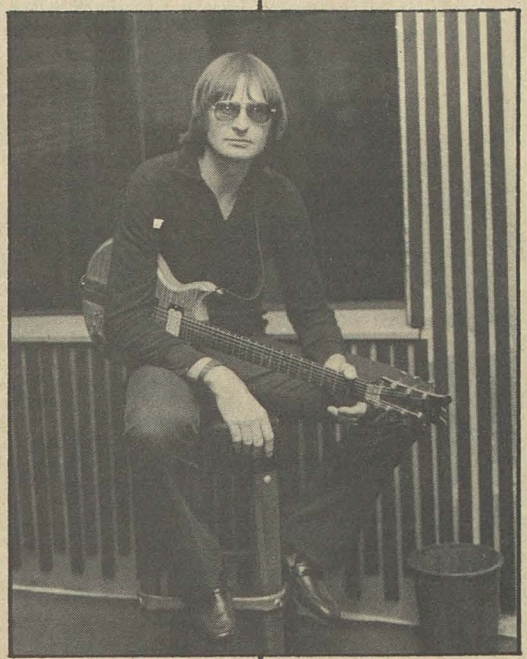
back through the audience, although we quickly gave that up since I'm much bigger than Angus Young. (Editor's Note: John is 6'4".) I always thought we had a great gimmick, being the only wireless act around, and we did get quite a bit of notoriety for it, but starting my wireless business (Nady Systems, Inc.) has interrupted our growth as a live act for several years. Now that the business is much further along and I have so much help in running it, I think it's time to let the world hear and see the band that started it all.

Q. Sounds good, John. I'm looking forward to that. Speaking of your wireless act, how does the equipment that you have available now compare with prototype units you were using in those days? If they were working that well in those days, why didn't you go on the market sooner with your product?

A. Yeah, we were always a pro act. We wouldn't have gone on stage with half-assed equipment. That early stuff worked pretty well as far as the people in the audience were concerned, but behind the scenes sometimes it took an electronics engineer with a Master's degree to keep them in tune and operating well. The big improvements over the years have come in performance in terms of quietness. I got a U.S. Patent on the circuitry we use to make our wireless the quietest in the world. Also in terms of ease of operation, packaging, cost, and so on. Rock and roll gigs are pretty hectic, so wireless equipment not only has to work, but it has to work right every time and be easy to set up and operate or it can be pretty disastrous for an act trying to get ahead. That's one of the reasons we've done so well against our competitors in this business. We paid the dues for so many years that when we started to sell, we had it down. There wasn't a gig in those days that somebody didn't come up to me and offer to buy one of my systems. I never sold a single unit during all those years, although it was tempting, because it was always my plan to have it totally together before I sold any units.

Q. What should someone interested in wireless look for in wireless equipment? It seems like different kinds of systems are now starting to pop up as word is getting out.

A. Yeah, there's quite a difference between some of these systems. Ultimately, any musician interested in wireless, just as with any piece of equipment, should try some of the different systems available. Some of these differences are like night and day.



I'd say the main things to look out for in wireless equipment are drop-outs, interference, audio limitations, range, and reliability. Let me give you a quick run-down on each of these terms: Drop-outs are caused by radio waves cancelling in space, sort of like ripples crossing a quiet pond when you toss in a pebble. Generally, in the best systems, they only start occurring between 50-100 feet. Musicians should generally avoid them by walking around in the area first to see where they are and then avoid that spot. Happily, they don't occur in the better systems very frequently, and in our more sophisticated systems—we actually use a system called "Diversity"—we mathematically eliminate these drop-outs with two receivers tuned to the same frequency that switch back and forth.

Interference is a problem long associated with wireless mics. I still remember the story from a couple of years ago of a band using another system. They had a police radio call cut in in the middle of the performance on the lead guitarist's channel in which the cops were heard to be planning a bust for dope later that evening on the band's hotel room. They were playing in the hotel's showroom at the time, so the cops apparently were nearby. They left town at the end of the last set without going back to their room and never used that wireless system again. We designed our wireless systems in such a way that interferences of this sort are impossible, since most interferences are not as welcome as it was in that case. Some wireless system coming out now are trading price off against interference possibilities. We don't think that's a good idea. You can trade price off against packaging and things like that, but nobody wants CB'ers, cops, and cabs cutting in on their performances. In fact, in all the years that we were using our prototypes, we never had a single case of interference nor have we ever heard of one from any of our thousands of customers. As far as audio limitations go, an important thing to watch for is frequency response; poor systems sound mushy or bassy and muffled, but the biggest difference between systems is in the signal-to-noise ratio. A system such as ours with a signal-to-noise ratio of 100dB means that when a screamer like Van Halen uses our stuff, all you hear is the natural hiss of his Marshalls. If he were using some of the brands on the market which range from 49-70dB, he'd blow away the first 50 rows at his concert with radio hiss alone. Our patent covers the circuitry that enables this kind of performance in our systems. Range is another consideration. To be useable in all applications, a wireless system should be able to provide a totally solid link between the performer and amp of at least 100 feet. This means it must have an ultimate range of at least 250 feet or more. Due to sound travel, there's about a tenth of a second acoustic delay at 100 feet which makes it hard, if not impossible, for musicians to keep in time with the drummer at longer distances with longer acoustic delays. Another factor which is important in picking wireless is reliability. The ultimate test of reliability is proven road-worthiness. One of the happy consequences of getting all the big name performers to use our equipment was that down the line, we've proven our road-worthiness as we reach the wider market with our wireless.

Q. Thanks. That seems like real useful information for the potential buyer. As far as this wider market goes, what do you see happening there these days?

A. Well, we're real excited right now. My dream all along has been to be able to go into any night club or concert and see everybody playing wire-

less. Obviously, of course, with our equipment. All this time in working on the wireless, I was not only interested in developing a system for the stars, which we did and it cost over $1,000, but in developing a system that worked just as well costing only a couple of hundred dollars, so that everybody could afford to go wireless. We've got that now with our new PRO-49 which we're just introducing now. The system sounds just like a cord. It's totally quiet and has all the other advantages of the systems we first sold to the touring acts at a fraction of the price. So these are exciting times for our business and the wireless market. We've had an immense response from guitarists and other musicians who have been dying to go cordless for several years but couldn't afford it. I think we're going to see millions of musicians go wireless in the next few years.

Q. Well, you seem to have the wireless field pretty well covered. What's happening with you and your band these days musically?

A. As I mentioned earlier, I couldn't spend as much time gigging because the business took up so much of my time. We built a studio and started making demo tapes. We just finished a project we've been working on for almost two years that has enough material to cover at least three albums of my tunes. I'm having a tough time picking which tunes to put on our debut album which hopefully will be out early in '82, as soon as we nail down the details of our recording contract. Maybe I'll put out a debut double album. I don't think anyone has ever done that. That ought to make up for the last time (laughs). Incidentally, our material was recorded in our studio mostly wireless. All the instruments were recorded over wireless microphones and such. Our headphones were wireless. I think wireless technology has a great potential in the studio, so when we built our studio, we kind of made it a testing ground for these sort of new wireless applications.

Q. What kinds of music have you written?

A. I hate to typecast my songs and my music. People should really decide for themselves when they hear it. I do, however, think my music is progressive and very accessible to the masses. How's that? Actually, we do hard rock, new wave, pop rock, punk rock, blues rock, and country rock. Did I leave anything out?

Actually, you left out jazz rock . . .

A. Sometimes it's all jazz (laughs). Actually, over the years, we've played it all. I guess people will hopefully hear the past, present and future in our music.

Q. Thanks, John. That sounds great. I'm sure your upcoming album will have as much impact on the rock scene as has had your wireless equipment, and I'm sure "Rock Scene" readers will be on the lookout for it. □

Where The Action Is

David J. works out a big deal in his private office behind the bar at Tramps . . .

The Senders line-up for a group pic before the set at Max's.

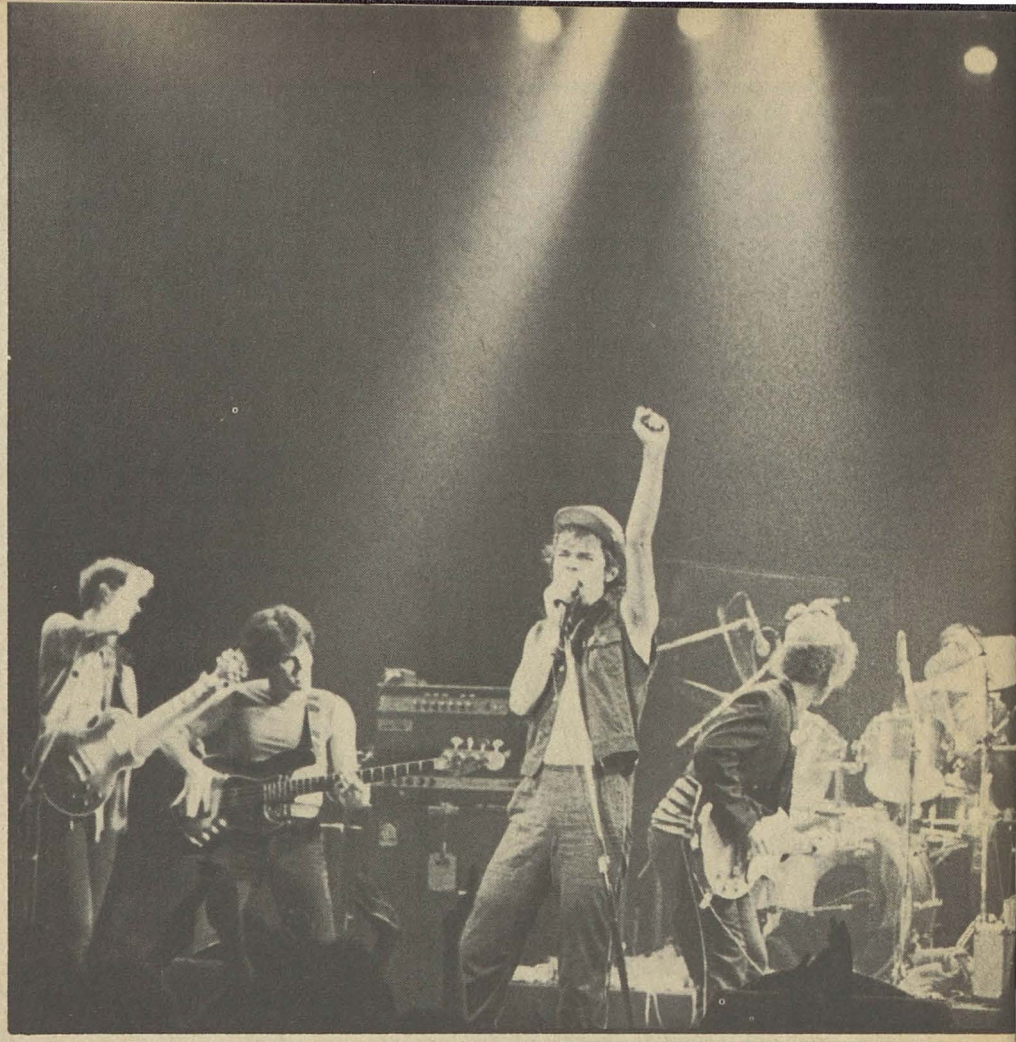
On video, Marty Thau and Alan Vega run a scene from the Johansen Pictures production of **'Thau In Love.'**

At Irving Plaza Gail gets a pic of **Rockcats** and **Slits** with Bob Gruen during the Slits arrival show in NYC.

Rosey, D.J., and **Syl** at the Malibu Club before the show with Syl's new band, of which Rosey is the drummer.

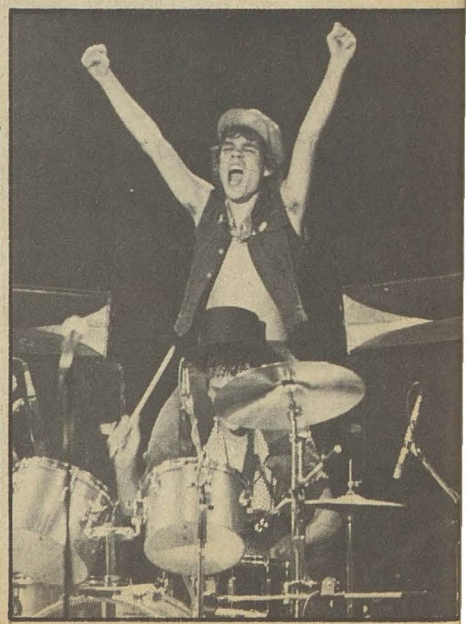
JOHANSEN

Johansen's back in action with a new album of hot rock tunes and a live show that's just as hot. His long awaited return to NYC took place at a sell-out show at The Ritz (with Lenny Kaye's Connection opening).

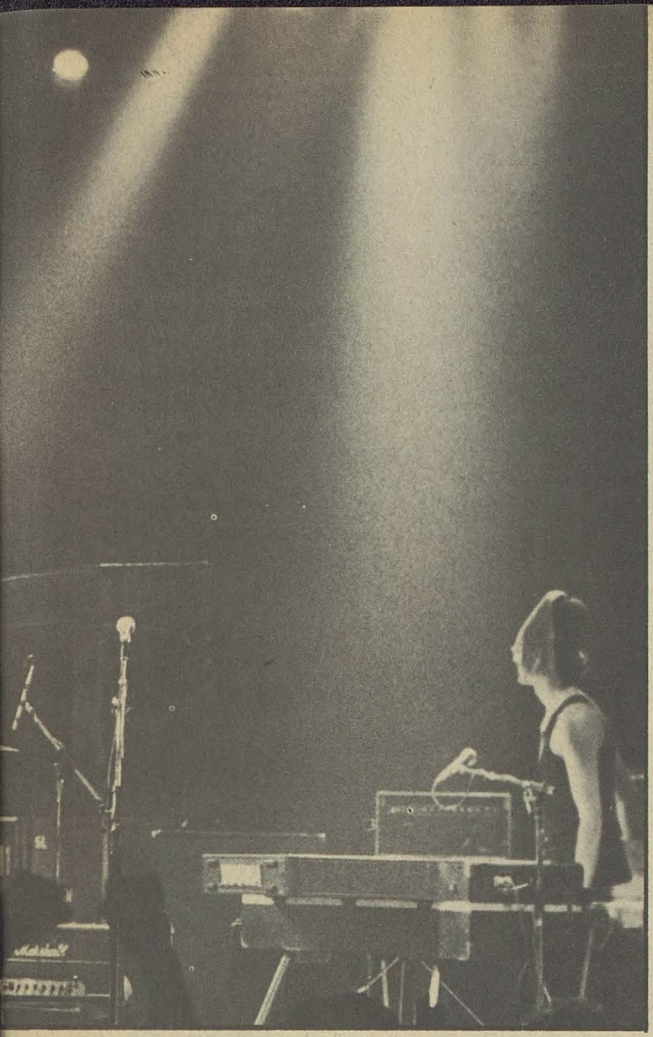


David says hello to his people as the band rocks out on 'Cool Metro.' From left are guitarist Jack Rigg, bass player Brett Cartwright, DJ, guitarist Blondie Chaplin, Tony Machine on drums, and keyboardist Charlie Giordano.

(Above) David and Blondie keep their hats in shape during a tense moment as Gruen snaps the pic.



ROCKS THE RITZ



(Left) Tony Machine doesn't miss a beat as David enjoys one of the many encores.

Photos By Bob Gruen

Backstage Elliott Murphy, David, and Blondie relax in the dressing room. □

NEW YORK ROCK

Sleak, the rock-"snuff" musical that did boffo box office in London a while back, has recently crossed the ocean. At an opening night party, we find Jimmy Hibbert, Annette Ekblom, Gorden Kaye (all of "Sleak"), director Des McAnuff, Lenny Kaye (no relation), Buzz Wayne of Buzz & the Flyers, Jim Fouratt and Sylvia Miles. (Thanks to Sari)

Wild Bill of the Senders and **Neon Leon** jam away on Leon's new single, "Heart of Stone" at Max's. Hot! (Pic: John Prokrassa)

The Rock Lounge reverberates to the rock and roll of Johnny Thunders as Gruen gets an action pic.

On the way into the Ritz, the '82 **Frank Zappa.**

Black Ainee (played by Jane Wymore) reveals the wizard for the first time as the show begins and an eerie heartbeat fills the hall.

ROBINSON'S MYSTERIES AT BOTTOM LINE

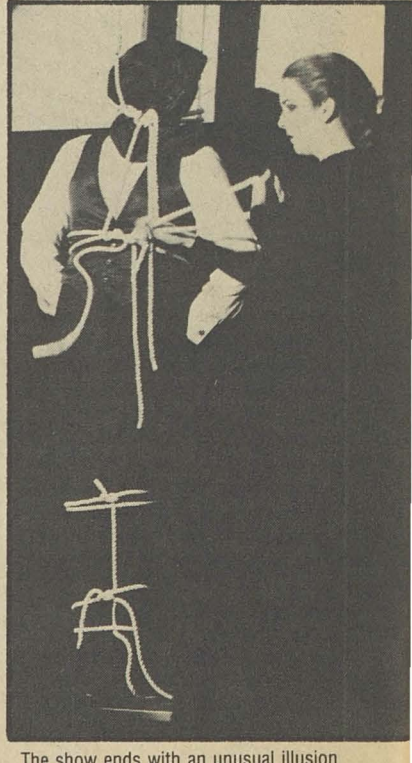
New York's Bottom Line presented an evening of magic, mystery, and illusion starring Robinson's Mysteries. Besides presenting a number of unusual stage illusions, the Robinson's Mysteries cast, Robinson, Black Ainee, and Dodona also demonstrated their uncanny talents in the area of mindreading, telepathy, and clairvoyance. Their performance included a seance to conjur-up the spirit of Houdini and the audience response resulted in a return engagement at the Bottom Line.

Photos By Bob Gruen

As Ainee and Dodona (played by Ellen Lebowitz) watch, Robinson is bound with surgical bandages during the seance.

Dodona holds the swords as Robinson prepares to dematerialize Ainee. This illusion is a variation of one of the impossibilities Robinson's Mysteries recently performed on NBC TV's 'Rock Concert.'

Dodona sees the future in the silver sphere as Ainee and Robinson look on. Then Robinson levitates the sphere. Ainee, Dodona, and Robinson perform this mystery on an upcoming edition of ABC TV's 'Kids Are People Too.'



The show ends with an unusual illusion that begins as a test of the magical powers of Black Ainee, Dodona, and Robinson. □

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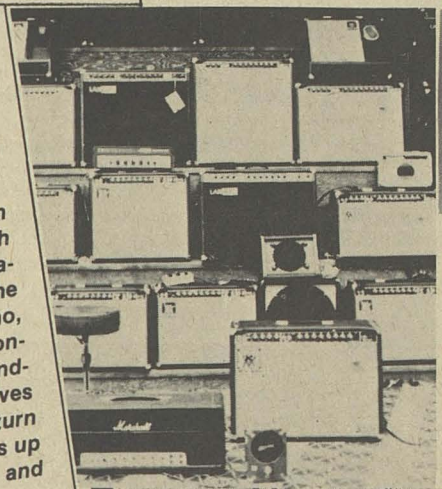

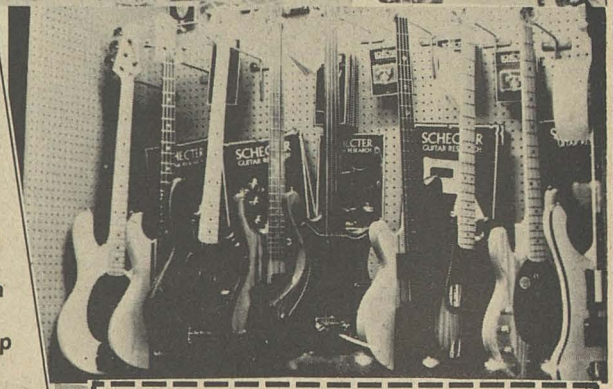

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The Psychedelics of Mink, Sable, etc.

FUR OUT

With everybody heralding the new age of mind expansion, it might be a little difficult to see the Furs' use of the word "psychedelic" as a trifle ironic, but a careful listen to their album on Columbia proves that beyond a doubt. This isn't a cartoonesque revival group; this is the tip end of a new decade, shedding its wooly coat in expectations of the coming spring.

(Above) Now completing the sixth of their multi-platinum albums, the Psychedelic Furs of 1990, survey the opening of a new "fast-clothes" chain in Alahambra, New Mexico. (Pic: Lisa Haun)

Guitarist Tim Butler looks cool as a cucumber. (Pic: Teri Morris)

(right) Richard Butler assumes a humble position before his audience as he launches into the incantations of "Sister Europe" on the Psychedelic Furs' first step on the American merry-go-round. (Pic: Teri Morris)

(Below) Saxophone aflutter, Duncan Kilburn provides a convenient armrest for the Butler (who did it).

(Pic: Lisa Haun)

FUR OUT

Pass the spoltlight, please. □

(Pic: Lisa Haun)

TED ON TV

Hey, too bad vaudeville is on the way out, this would be some quartet. Here we find Ted Nugent, Mike Douglas, Dolly Parton, Susan Anton finding common musical ground with a rousing version of 'Kansas City.' Hope Ted remembered the chords. And as for goodness the other things we could say, well we'll just keep our mouth shut cause after all, Ted is a prince, no doubt about it. □

BUS BOYS

Take The Train To The Plane

All Photos: Deanne Nichols.

Some may claim that all the Bus Boys bring to rock and roll is a bit of color, but we say they haven't listened to the album, or seen the show, or even remembered that rock was born when black met white over the boundaries of electric genre.

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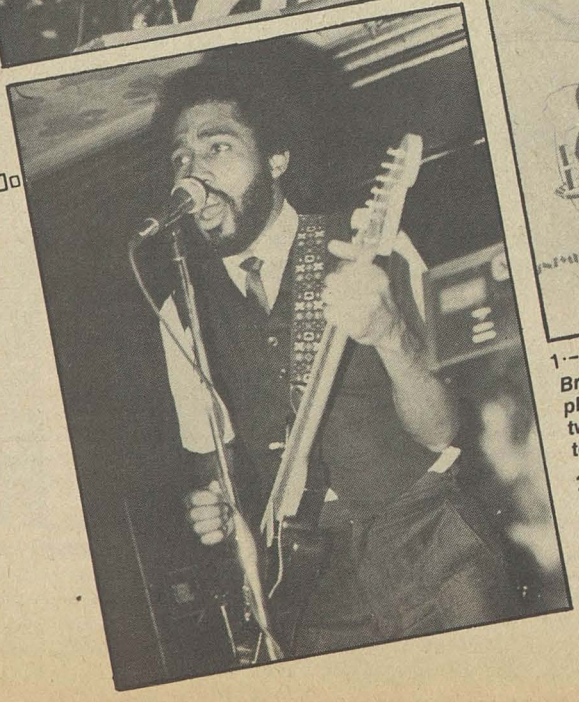


1.– Brian O'Neal takes a flying leap at the microphone as the group lights into one of the many two-sets-a-night that punctuated their recent tour to back up their debut album.

2.– A Bus Boy drives all night and parties every day.

3.– Lots of pals in this here backstage . . . or, say "cheese."

4.– Brian takes time out to sign an autograph before the next show. □

MICHAELE JORDANA

POLE-VAULTING TO THE TOP

Toronto *** Once upon a time, there was a Canadian band called the Poles who seemed to do just that. They polarized opinion, succeeded well in nationwide listener's polls, and were as wily as polecats. Were they Polish, or did they sing with a lot of polish? Politically speaking, they were totem poles of Toronto's youth, applying poultices to the wounds of musical injustice.

And now, lead singer Michaele Jordana is on her own, pole-slim and glistening. "I'll Do What You Want (But I'll Do It My Way)" seems not only to represent an attention grabber from her debut Attic album, but also her coming to terms with the realities of the eighties, spreading her message out in concentric circles.

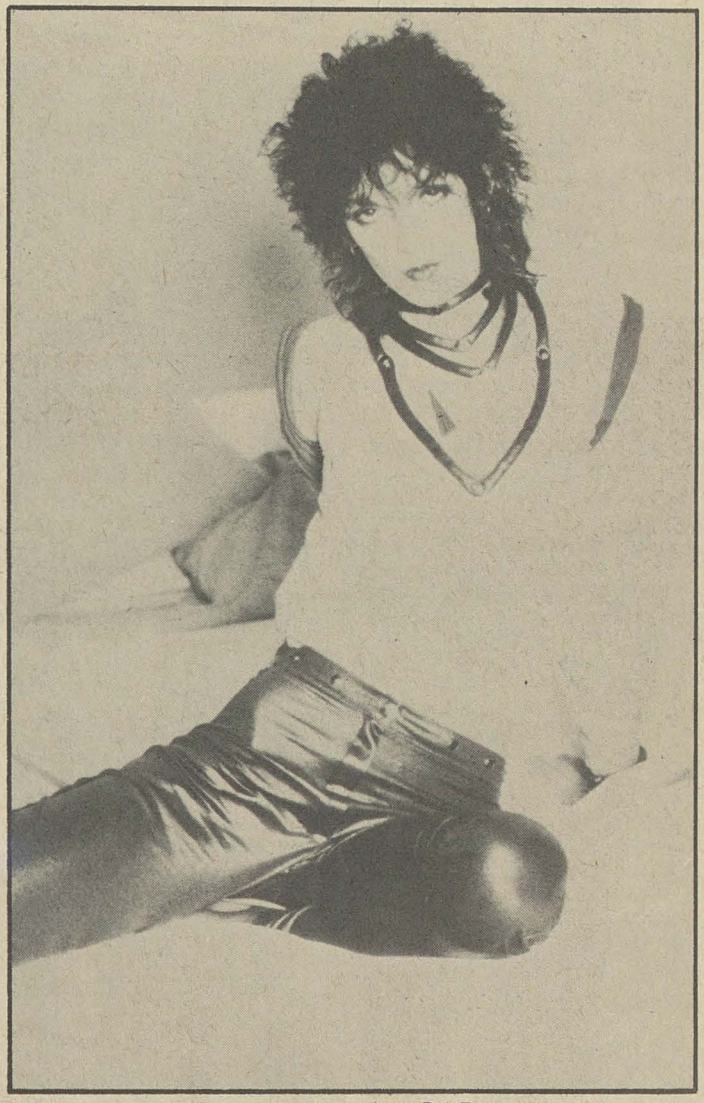
Music came early to Michaele. Her mom was a concert pianist, filling the house with artisans from her very birth, and she was soon drawn into an Art schoolish background of painters and film makers. She took a lead in a romantic new wave film, scored by Syrinx, the electronic rock trio who pioneered the use of synthesizers in Canadian rock. On the set, between takes, she met group member Douglas Pringle, later to become her song writing partner and producer.

Now based in Toronto, Michaele took up painting with a vengeance, executing four giant works executed in a hauntingly realistic style by airbrush. Then, like the point of a compass, she abandoned her studio to take up Pringle's offer to visit the Magnetic North Pole in the high Arctic. They spent months roaming the ice floes with the hunters, in a search for some kind of inner meaning from the Inuit (Eskimo) people living happily in the planet's harshest environment.

It provided embryonic sights that Michaele remembers even today with the crystal-clear clarity of that primeval wilderness. "We were drifting on Arctic ice floes. We were starving and we ate raw whale meat that tasted like pure electricity."

The results were quick to show themselves in her work. Her first creation was a piece of rock theatre, "The Rites of Nuliajuk," in which she evoked the spirits of the frozen world; a concept that featured a set built from two tons of gargantuan melting ice blocks. Pringle's other-worldly electronics whirled high above the apparition of an eerie, fur-clad shaman in the mist.

"I was so terrified I didn't eat or sleep for 10 days before the show," she recalls. "But performing seemed to awaken an ancient memory in me."



Then, with the Poles, came the single—"C.N. Tower"—and appearances at such hot spots as El Mocanbo, skimming down the east coast through most major American cities.

With the internationally famous Nimbus 9 production house behind her, she cut her first LP, "Romance At The Roxy," with Pringle and Jim Frank. Nimbus 9 umbrellas another well-respected producer, Bob Ezrin, and it was his suggestion that led to the inclusion of the anthemic "I'm Eighteen."

The band contains Douglas, bassist Al Hosack, drummer David Ballantyne and guitarist Lori Bortolon.

Will she survive? "I have the desire and blind instinct," she says, leaning back and curling like a cat in her lounge chair. "The primitive feelings." □

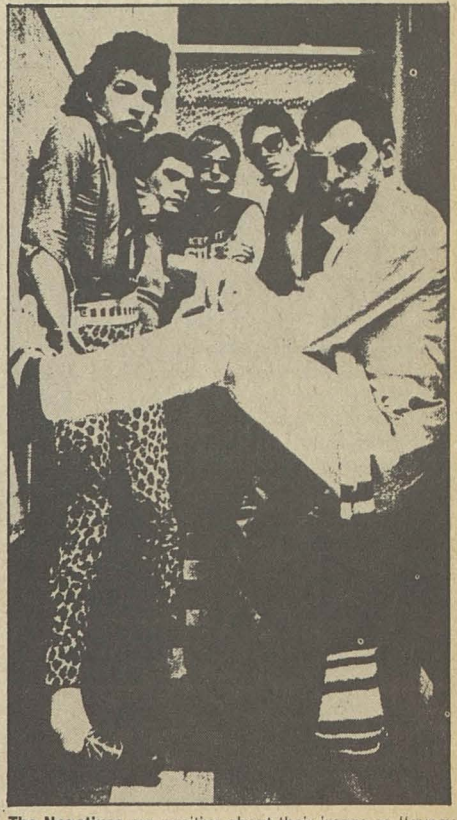
New Bands

It's been a long day at practice. You've worked all evening on a single tune, only to discover that the changes you've been painstakingly hunting for are really the progressions of that platinum tune you heard in an elevator yesterday. But don't kick in your amplifier because you finally made it . . . you're in *Rock Scene's* New Bands!

The Familee Reunion Band hails from the Ohio heartlands, with Brian Humanic, drums; Bob Bauer, guitar; Coni Marshall, vocals; Steve Marshall, guitar; and Willie Marshall, bass. With those names, is it any wonder they play heavy metal rock and roll? (c/o Marshall, 5469 Elk Creek Rd. Middletown, Ohio 45042.

The Quiz (LaVere Ehlers, lead guitar; Roger Stern, drums; Brian Drake, vocals; Gary Menne, bass) formed about six months ago in Minneapolis, and opened a show for N.Y.'s Shrapnel this spring. Their single is "Don't Wanna Dream Anymore"/"Overnight With You": write "Doctor" Meier, 408 Oak St., Neillsville, Wisconsin 54456.

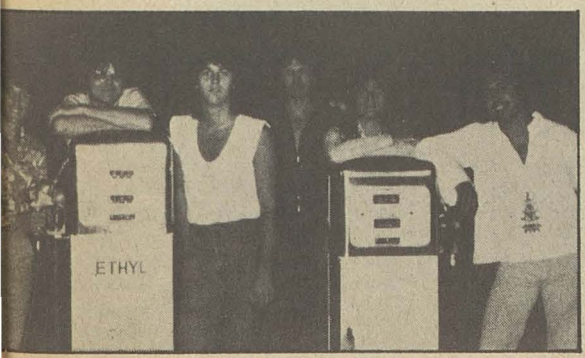
Duh, dese are **the Dumb Clowns**, who brandish their odd combo of high energy "stupid rock," looking for a producer and label. Drop a brick to 113 Chapel Place, Amsterdam, N.Y. 12010: John Maryanopolis, vocals; Lee Richey, guitar; Bill Bonafede, Bass; and Greg Culick, drums. (Pic: Alan Goldberg)



The Negatives are positive about their image as "gypsy outlaws for the 80's," with Shaun Pilot on vocals, Jakk on bass, Ronnie on drums, Rob Jardine on guitars, and Delaney on the keyboards. Write Zee Talent Agency, 356 Royal Avenue, Winnipeg, Manitoba, Canada.

Ratler presents original rock and roll from Diamondback Productions, Box 505, Vinton, Iowa 52349. Their line-up is Mitch Smith, sax; Keven Simnacher, guitars; Russ Boyer, bass; Dan Baddicker, vocals; Steve Anderson, drums; and having a seat, drummer Steve Anderson.

The Phonics are from Chocago, Ill., with Jim Novak on guitar, Ray Zore on vocals, Ken Bult on drums, and Donnie Ray, bass.



Come the gas crisis, **Dantallion** will be sitting pretty, moving out of Evansville, IN. and the surrounding tri-states. L. to r.: Dan Schweikart, vocals; Dick Brown, keyboard; Don Wedding, drums; Rick Hufnagel, lead; Rob Blowers, bass; and Gerry Elliott, rhythm.

Black Lace began in early 1978 as an all-girl three piece band featuring guitarist Wilma Petrucci and drummer Dora Petrucci. Adding a male lead singer (Rory James) and bassist (Christopher Lee), they've stormed Ohio and Canada from their home base in Detroit.

The Toys (Meat Cleaver, Rocky Starr, Kevin Rat, and Mick Tyler) are a powerful Buffalo sound whose approach is anything but playful: they have their own single, are an experienced opening act, and can be reached at 112 Cable St., Kenmore, N.Y. 14223.

The Nelson Adelard Band have been together only 8 months and are already known for "rockin' the house down" with their special brand of R and B. New England today . . . tomorrow the world. Can be reached at O.T. Enterprises, (203) 669-3l75. (left to right) Jon Puhl, Bobby Krol, Nelsen Adelard and Ellsworth Apgar. (photo by Sue Rogus).

1-4-5 are from Syracuse, play all original rock, and derive their name ffrom the musical chord progression of most classic roll. For their (David DeVoe, Paul Armstrong, Ducky Carlisle) single or correspondence: c/o Armstrong, 2401 Grant Blvd., Syracuse, N.Y. 13208.

The Golden Gate Jumpers, an all original pop rock band, keeps the crowd jumping in San Francisco. They're HOT (top to bottom) Jimmy Freeman—lead guitar, vocals, composer; Jeff Kane—rhythm guitar, vocals; David Eisenberg—drummer; Mike Helland—bass, vocals.

LOU REED

(continued from page 27)

from this period are if anything a bit restrained and polite. Not coincidentally, these were the worst of times for rock and roll. New York's early '70's punk/glitter scene had not quite recovered from the breakup of the Dolls. Jonathan Richman had gone acoustic, Iggy Pop had disappeared, Mott the Hoople had drowned in self-pity. The middlebrow complacency of mainstream rock acted even on those of us who rejected it as a kind of cultural novocain. Since it was no longer necessary to define himself against the grain of the '60's or possible to draw on—and contribute to—the energy of a vital rock and roll community, Lou Reed was, like so many lesser artists, thrown back on himself, and his isolation showed.

But rebellion was brewing, and in 1977 the new wave broke. The punk rockers were clearly the Velvets' children, a tribute to and vindication of Lou Reed's genius. At the same time, like all kids, they were not an unmixed blessing. For one thing their arrival made Reed, willy-nilly, a grand old man, posing an implicit challenge: are you over the hill? Besides, though Reed and his aesthetic offspring shared a hard-nosed iconoclasm, their outlooks were very different. The punks assumed an aggressively nihilistic pose—life was meaningless, love a bad joke. Reed was a pessimist, not a cynic. He saw nihilism as a seductive but evil escape and believed that

however desperate the odds, the struggle for love was a moral and spiritual necessity.

Reed's first post-new wave album, **Street Hassle,** was and is both an answer to the challenge and a magnificent restatement of Reed's fundamental humanism. In my opinion its title song is (along with "Heroin") his greatest work. During this eleven-minute exploration of sex, death, and love, Reed nails himself and the punks and you and me to the wall—then frees us. **Take No Prisoners,** a two-record live set (the source of the version of "Coney Island Baby" included here) is a further reaffirmation. "So now everybody's gonna say Lou Reed's mellowed, he's older," Lou complains to the audience, before launching into a performance of "Street Hassle"

In his most recent albums, **The Bells** and **Growing Up In Public,** Reed has continued—as if he were picking a scab—to expose his/our need for love and stubborn defenses against it. He is angry, sad, and compassionate about the awful failures of empathy that pass for love between women and men, parents and children, even friends. He wants to believe in the most sentimental, romantic cliches and can't quite pull it off. Nor can he believe, finally, that the cliches are entirely false. The song that says it best, I think, is "All Through The Night":

Have you ever played with an all night band and gone through it all through the night?

With a daytime of sin and a nightime of hell everybody's gonna look for a bell to ring all through the night.

Could anyone but Lou Reed get away with suggesting that our lives—or at least our souls—may still be saved by rock and roll? On to the '80's. □

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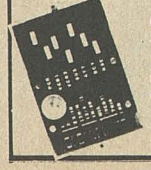

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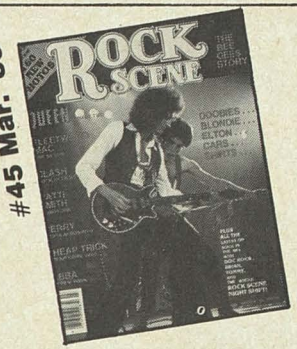

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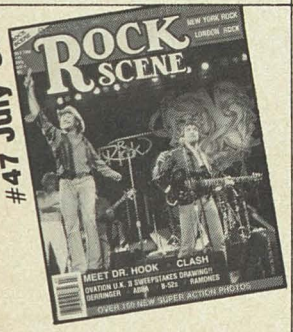
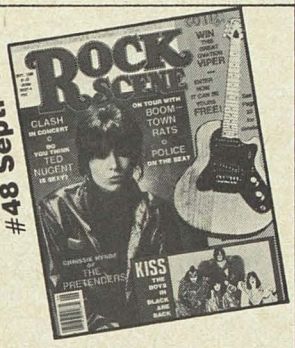
#47 July '80



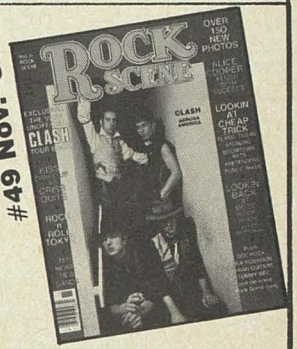
Dr. Hook Rock Pirates, Damned and audience, Clash Collect Call, Joe Perry Project, Blondie Eurotour, Nuggets name the game, Derringer Rips, London's Rock Scene, Patti Smith heads up, Abba meets the Biggies, B-52s, Tom Petty Dives, Brian: Music Man Amps.

#48 Sept. '80



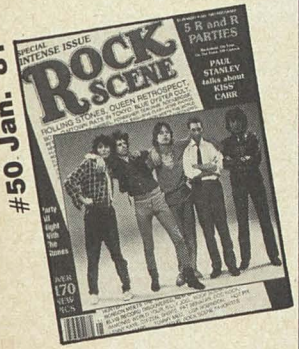
Clash in Concert, Kiss return to Rock, Beatles Discography, Pretenders Preview, Boomtown Rats Tour, Sexy Nugent, Linda Ronstadt, Bob Seger, Police, on the Beat, Left Hand Frank, Connecticut Rock Review, Robert Gordon Profile, Brian: Sting-Ray Bass.

#49 Nov. '80



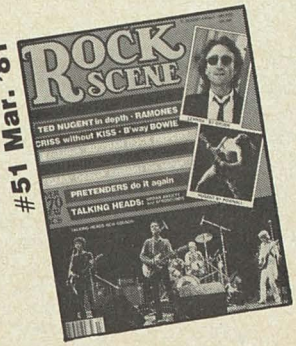
Clash US Tourbook, Pretenders Brass, R & R Tokyo, Boomtown Rats, Pure Prarie League, Alice Cooper's new success, Criss leaves Kiss, Squeeze On, Cheap Trick Action, Sterling is genuine, Public Image their way, Pedal Steel, Brian: Music Man.

#50 Jan. '81



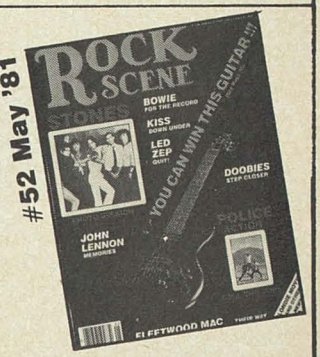
Rolling Stones Big Blast, Blue Oyster Cult, Queen Games, Clash Rude Boys, Romones World Tour, Boomtown Rats in Tokyo, Citizen signs on ,The New Kiss, Foreigner Teach-In, Cheech and Chong, Bowie on Broadway, Cheap Trick, Brian: NAMM 1980.

#51 Mar. '81



John Lennon's Last Photos, Ted Nugent in-depth, Criss without Kiss, Russian Rock Report, Car's Ocasek, Pretenders do it, Talking Heads, Bo Diddley, Pat Benatar Loves, Cheap Trick Replacement, B-52 Snapshots, LA Instant Party, Brian: Shure.

#52 May '81



Blondie News, Stones' Photo Session, Doobie Brothers step closer, John Lennon Memories, Fleetwood Mac's Way, Dire Straits New Lineup, Eddy Money, Peter Criss Himself, Plasmatics Private Lives, Nervous Eaters, Police, Kiss Downunder, Brian: MXR.

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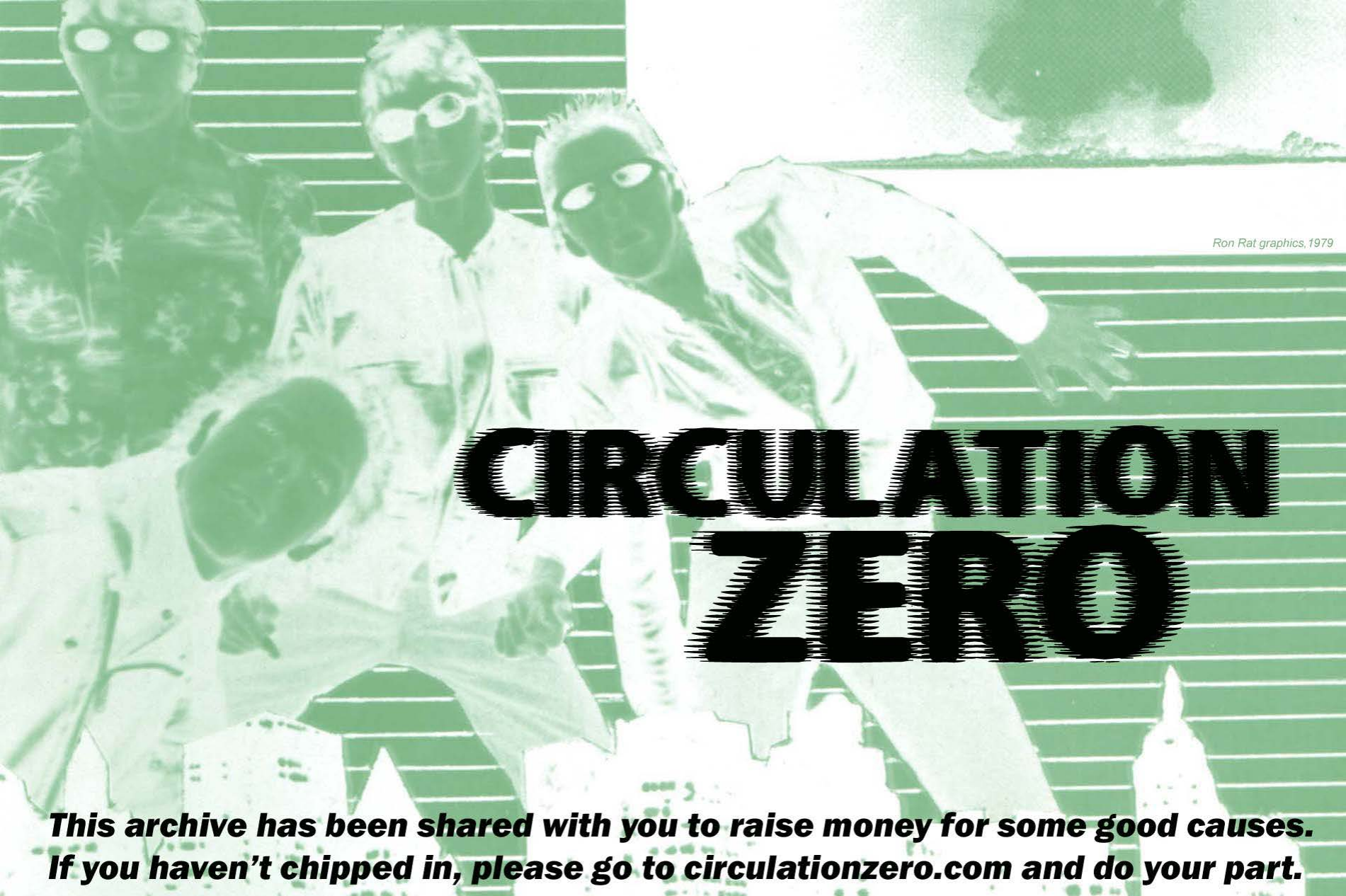

Ron Rat graphics, 1979

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